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THE
ECCLESIOLOGIST

(NEW SERIES VOLUME VI)

"Surge igitur et fac et erit Dominus tecum"

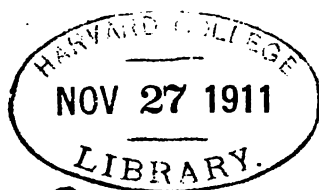
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THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXVII. — AUGUST, 1848.

(NEW SERIES, NO. XXXI.)

S. AUGUSTINE'S, CANTERBURY.

THE founding of a *bona fide* college is not yet an event of such common occurrence in our day, as not to awaken something more than an ordinary and transient interest. Institutions calling themselves by that name do indeed rise in all directions; but it is not difficult to discover that in general they are in reality no more than schools; and once they are "found out," so to speak, they are reduced to the ranks in general estimation:—"eripitur persona, manet res." But a college with a real warden and fellows, statutes and a visitor, is another thing: it is the exhumation of an idea long since buried beneath newer and more plausible forms and ways. Some curiosity is accordingly felt to see how such a thing looks with the gloss of newness upon it; for all our ideas of a college are associated with grey time-honoured walls, and half-obsolete time-decayed statutes. And it would perhaps be jarring somewhat rudely upon that kind of the romantic which lends such a charm to many a rugged reality, were we to be presented with a first specimen of the revived collegiate idea under the repulsive form of a fire-new red or white brick building, with nothing but its solidity and absence of pretensions to recommend it. A college enshrined in such an exterior, would of course be as good a college, *quod* college, as another; but we should feel that a large demand was made upon the faith and the imagination. It is a happy circumstance, on the contrary, or a happy conception where intentional, when the revived idea is clothed in an outward garb more helpful to the imagination; when the exotic, if such it be, can be so housed as not to look ill at ease in its adopted soil. Evidently, for this purpose, nothing could be more suitable than an old "formula" of a building and a site, with enough of it left to ensure a constructive

continuity with the older era, yet sufficiently dismantled to allow scope for the ingrafting upon it what is necessary, in order to fit it for its new destiny. Such, to the letter, were the venerable remains of the Abbey of S. Augustine at Canterbury found to be, when it had been determined to rescue them from their desecrated state, and to give them a new life as a Missionary College for the English branch of the Church Catholic. A brief retrospect at the state of degradation to which the abbey had been reduced, must precede the account we propose to give in this article of the restored buildings.

We need not here recount the particulars of the miserable desecration which befell the Abbey of S. Augustine at and after the Reformation. The year 1844 found not one of its buildings entire,—some standing as shapeless masses of ruin, others turned to account for secular or profane uses, and the vast site itself divided among numerous embarrassed proprietors:—in short the fate of sacrilege written in letters *φωνάντα συνέτοισι*, over the doomed spot. But the desecration of one portion of the abbey used to excite more warmly the sorrow, or rather indignation, of the visitor. The north-western gateway—one of the fairest visions of beauty left us by the Middle-Pointed age—and a group of buildings adjoining its south side, in which the gable of a chapel was conspicuous, contained the apparatus of a brewery and the fittings of a tap-room, and the conveniences of a low house of entertainment: within the precincts tea-gardens occupied the cleared area, smoking-booths nestled in the recesses of ruined masonry, and the very wall of the famous church itself, smoothed and blackened, was made a fives-court. But this property was offered for sale, and bought by one whose sole object it was to rescue from desecration what had been once devoted to God, and to restore it to His service. At the same time a grievous and daily increasing want in the institutions of our Church, made itself more and more clamorous for satisfaction. An individual clergyman, to whom the Colonial Church is deeply indebted, had laboured earnestly to found an institution for the better training of our missionaries. The munificence of an individual layman had just reclaimed a site rendered peculiarly sacred by missionary associations. On the one hand then was a dedicated site waiting for an object, on the other a scheme wanting just such a local habitation. May we not say it was providential that the two were combined, and the result is that the site of the abbey of the apostle of England is in 1848—twelve centuries afterwards—the site of the first regular missionary college of the English Church?

The aspect which the exterior of S. Augustine's presents, as you approach it through the somewhat narrow street upon which its western side abuts, is assuredly no ordinary one. Taken merely as an architectural combination, telling its own tale by the unmistakeable character impressed on the several parts which here come into view, it possesses in a high degree that first qualification of every really artistic production, that it needs no expounder. A most visible "hall" and chapel, and a no less unambiguous threefold distinction of warden's, fellows', and students' lodgings, reveal at a glance a collegiate, an ecclesiastical, and perhaps also an educational design;

the untouched ancient gateway coming in as an exquisite link between a present and bygone purpose. Of course a knowledge of the extent to which the other features of the building are resuscitations of elder prototypes from their ashes, adds most materially to the interest of the survey. There is the chapel, exactly co-extensive (save in its length eastward) in ground plan, and exhibiting identically the same western triplet, with some chapel of the old foundation. There is the hall, sometime (as seems likely) the smaller refectory, with the kitchen beneath it. And it is not unreasonable to suppose that the original appearance of these two buildings was not very different from that which they now present. The warden's lodgings are adjacent to the chapel, on its southern side, and those of the fellows again south of the warden's. The western gable of the long northern range, containing the students' rooms and ambulatory, is seen at the northern extremity of this western exterior; a gradation, as we have already intimated, is well preserved, by the somewhat greater height, bulk, and pretension of the warden's, as compared with the fellows' residence; and the two-light windows of the latter bear a similar proportion to the plain lancets of the students' building. There is but one feature which on entering the quadrangle we have to add to those already enumerated, viz., the library,—which occupies a considerable portion of the eastern side. This, too, is in part an exact *rifacimento*. Here stood the larger refectory of the abbey; and the under-croft, on which the room is placed, has been studiously reconstructed on its original plan. This building, too, bears upon it so plainly that it can hardly be mistaken, the impress of the purpose it is intended to serve. At least we may say that it could not be taken for the chapel, for while ecclesiastical, it is obviously not sacred; and on comparing the hall and it together, there can be no hesitation about saying which is which. The perfectly regular arrangement, e. g. of the library windows, tells at once of the partition of the interior into well-lighted "classes"; whereas for a hall, such an abundance of light is not needed: it is usual, indeed, in those of the later periods of Gothic; but we have observed much more moderation in this respect in the earlier specimens. Another principal feature of which a full view is for the first time disclosed on entering the quadrangle, is the northern range, containing the students' rooms and the ambulatory. The traceried, but unglazed, openings of the latter, greatly relieve the sameness which must otherwise attach to a mere nest of rooms. The length of it is also very judiciously broken by the two staircase turrets; and a broad terrace extending round the northern and eastern sides, in front of the students' buildings and library, at once gives elevation to these parts, and secures a dry and healthy walking *sub dio* at all times. In order to judge of the *ensemble* of the quadrangle, a position should be taken up at the S.E. angle, at present unoccupied by any collegiate buildings. From this point of view we can hardly fail to be strongly reminded of the exquisite court of the hospital of S. Cross: there is the same air of repose and quiet usefulness in all that the eye rests upon; and there is much in detail, too, to carry us from the one to the other—the central fountain and the smooth grass-plot; the "Hundred Mens'

Hall" represented both as to appearance and position by the hall of the college; and the circumstance of there being, at present, but two sides, and those the north and west, completed; while to render the parallel perfect, behind us are the venerable remains, massive even in their ruin, of the ancient conventual church (some day, we trust, to be restored), thus corresponding in position with the conventual church of S. Cross in the other case.

Before concluding our notice with the more exact architectural description which may fairly be expected from the *Ecclesiologist*, we will advert to one or two points in the general arrangements which have been commented upon. The inadequacy of the chapel for the accommodation of more than the present limited number of fifty students has not unnaturally been regretted by many. There were, however, many reasons for the course which has been adopted in this particular. In the first place, there was the ancient site, which could not have been devoted to any secular purpose. Next was the fact that it may be long before a larger chapel is really required. How small, comparatively, is S. Francesco at Assisi, the mother church of that vast order of S. Francis! Again, a larger chapel would have exhausted the funds of the infant institution, and could never have been made so immediately complete as the present humbler one. Above all, if the college flourishes, a future age will build a worthier chapel, and still find a purpose for the present one. Decaying, S. Augustine's will not need a larger chapel—prospering, it would (like the ancient abbeys) in no case be satisfied with what the nineteenth century could build.

A comparison has been instituted again between the scale of the chapel and the library, and especially between the ample dimensions of the library staircase and the very narrow limits assigned to that of the chapel. This, however much to be regretted, as we think it is, was an unavoidable consequence of the original limits of the hall and chapel being adopted. And of course it would have been but an affectation of *analogia*, which would have cramped the library because the chapel was on a small scale. The truth is, that the library is on a scale commensurate with the college conceived in its entirety; the chapel is, as it was in the original foundation, a secondary house of prayer to that which hereafter may be expected to be the chapel of the college, namely the restored conventual church.

The small size of the rooms intended for the students again has excited some surprise. We confess to some curiosity as to the working of the *sans*-fireplace system: its healthiness has been called in question—we know not with what degree of justice. The intention is obvious—viz., to simplify the routine and habits of the future missionary, by doing away with all separate meal-taking. Again, which is most important, these are not "keeping-rooms" in the university sense: the life of the students will be in common,—in the chapel, hall, library, and lecture-rooms. These little rooms are only "carrells"—places for individual study during fixed hours. One great advantage involved, in an architectural point of view, is the absence of chimneys. As to the size of the rooms, those who are acquainted with college life, know of many a student's *sanctum* at Oxford and

Cambridge which cannot boast of much pre-eminence over them. The fact is, that with our modern notions of conveniences we hardly realise

Quantula sint hominum corpuscula !

A bed, a stool, and a candlestick are almost sufficient for a student bent on the work for which he will be preparing here. "A very little," says the son of Sirach, "is sufficient for a man well nurtured."

And now to approach the question of the architectural merit of the new building. We need not say with what interest, considering who the almost-founder of the college is, and who the architect, we have from the first watched the works, although purposely abstaining from any notice of them in these pages. It is with the deepest pleasure then that we record our almost unqualified admiration of Mr. Butterfield's architectural success. His was a task of no little difficulty. With an historical site, existing remains of unapproachable beauty, in many cases a fixed ground plan, in others the details prescribed by existing fragments—he had to combine in a group of the collegiate type the necessities of a modern, and the requirements of an ascetic, missionary college. He has triumphantly succeeded. We do not here mean either to inquire or answer the questions whether any of the criticisms referred to above, as to the comparative size of the chapel and library or the warming system, or the dimensions of the students' rooms, are true or valueless:—the architect had nothing whatever to do with them. These requirements were prescribed to him, were part of his *data*: "Accommodate fifty students in such an area, with very small apartments, having no fire-places." He has done it. Dimensions and all have been sanctioned by the founders. We have, so far as Mr. Butterfield is concerned, but to ask what is the artistic effect? For ourselves, we confess we know of no structure more unique and striking than the immense range of students' buildings at S. Augustine's. Imagine a pile under a continuous ridge of roof, of the enormous length of two hundred and forty feet, of the sternest simplicity of character—the vast broadside of roof composed of reddish-grey tiles, the walls of flint, with stone dressings—the upper story pierced with a seemingly interminable series of trefoiled single lights, the lower containing an unglazed traceried cloister, of a massy and nervous character—the whole raised on a noble terrace of masonry. Two turrets, at unequal distances from the extremities, projecting from the façade, contain staircases to the upper story, and mounting upwards—of most diverse character and even material—break up the monotony of the roof, and carry bell and clock, vane and cross. They break the roof indeed, but that is not their sole function. They stand just where they are wanted. There is neither uniformity nor fearless irregularity, but the beauty of utility. A less bold or skilful architect would have feared to venture on such an endless horizontal line as the unadorned crest of this roof. But, in effect, we doubt if there is a more fascinating line in the whole perspective. The cloister within is wholly satisfactory. Paved with encaustic tiles, which are arranged with remarkable judgment, roofed with timber and spanned at intervals by bold arches, with the numerous doors opening into the cells in

its inner wall, while the tracery on the other side commands a view of the quadrangle—it is, we think, all that can be desired. In the upper story a corridor, panelled with oak throughout, with cells opening on each side, and extending the whole length of the range is a marvellous *coup d'œil*.

The library, ranging at right angles to the students' buildings at its eastern end, but detached, is the most dignified building in the group. Raised above a crypt, the proportions of which are old and the details copied, and the simplicity of which is quite refreshing, is a vast apartment, seventy-eight feet long by thirty-nine feet broad, with massy buttressed walls and large traceried and transomed windows, surmounted by a magnificent open roof, the ridge of which is sixty-three feet high from the level of the terrace; so imposing in its dimensions as to become nearly as important an object in a view of Canterbury as the majestic hall of Trinity is in Cambridge. We do not know how sufficiently to admire the skill and taste which, by way of contrast, dictated the use of stone instead of flint in the walls, and lighter-coloured (old) tiles in the roof, for this structure. A noble flight of steps, approached by an ample arch, and contained within a building roofed at right angles to the library, is the way of approach to that edifice at its southern extremity.

Going from this point in a south-west direction we come to a range of buildings containing the apartments for the fellows,—each of whom will have two rooms and a gyp-room—and the warden's lodge, a spacious and commodious family residence. These are of flint, in good Middle-Pointed, and in many respects show great ability. Still we confess we think them the least admirable parts of the design. Northward of these, and projecting considerably from their level, eastward into the court, is the chapel; to which we shall recur after speaking of the refectory and kitchen which range northward of the chapel between it and the ancient gateway at the north-west corner of the quadrangle. The refectory is a fine room, with a roof, the humbleness of which is redeemed by its being mainly original—no oriel (the shell of the walls being ancient), but with a dais and T tables, and a cleverly-contrived range of closets at its south extremity. Northwards it communicates with a common-room, and a beautiful room—intended, we believe, for a muniment-room, or (for the present) a lecture room—occupying the upper story of the ancient gateway. Below the refectory is the kitchen, with a fine chimney projecting eastwards into the quadrangle, while offices and a porter's lodge extend under the common-room to the entrance gate. A steep and narrow flight of stairs between the chapel and refectory, the kitchen-door being at their feet, reaches a small landing, from the right or north of which you enter the hall, while immediately opposite, on the left hand, is the entrance to the chapel. Against this arrangement we are reluctantly obliged to enter a protest: the evil of having but one narrow approach to hall and chapel,—although there is another staircase by which the food will pass from the kitchen to the tables,—the necessity of the chapel being hereby invaded by the smell of dinner, the absence of “screens,” a space found so practically necessary in a college-hall, combine to

make us wish that the founders had authorized the architect, at whatever sacrifice, either to construct a separate staircase to the hall at the south-east angle, or contrive one in some way so as to project westwards on the outside of the building. Indeed we are inclined to think this ought to be immediately attempted. The present door from the hall to the chapel would be then very useful on extraordinary occasions, as it was found to be, for example, on the day of the consecration.

But in making this criticism, we freely admit that we are partly answered by the fact that the whole of this arrangement is original. The staircase is a mere restoration, and one of the two beautiful little windows that light it, is the identical old one. The case is a very difficult one; and while expressing our opinion we acknowledge that in all probability our objections were fully known and weighed, and we cordially agree that the arrangement should have a fair trial. Still we should have preferred an additional staircase, and (at any rate) a *loggia* of one simple bay, in the angle of the chapel and the hall, to serve as a kind of porch to the doors of the crypt and staircase.

But with the chapel itself we have no fault whatever to find. You enter, at the north-west, a small ante-chapel, lighted by the restored western triplet of the ancient fabric, and parted from the body of the chapel by a bold arch (sustaining a double bell-cote externally), and filled with a proper screen. Within the screen extends the solemn length of the chapel, the small dimensions being quite forgotten in the beauty of the proportions: returned stalls, with miserere-seats and back panelling, of unexceptional style and taste, with subseellæ to match, mark the choir. Eastwards, the sanctuary, though small, is beautifully treated and sufficiently dignified. The measurements are as follows:—length, sixty feet; width, eighteen feet; height from floor to wall-plate, fourteen feet six inches; from floor to ridge, thirty feet six inches. The lighting of the chapel is peculiarly effective. A five-light Middle-Pointed east window, and two adjacent couplets north and south of the sanctuary, concentrate the light on the altar. The side walls are unpierced, and the choir consequently religiously sombre, the windows of the ante-chapel, however, sufficiently removing it from gloom. There is no colour on the walls or roof: in fact none but the stained glass, with which all the windows are filled. The whole effect is one of real, unpretending, earnest effectiveness, an austere and unworldly beauty. The stained glass, chosen throughout with a depth of meaning, itself a homily, betrays a world of thought in its distribution. Mr. Willement has shown himself not incompetent to second in execution such careful selection of subjects; and we fearlessly pronounce this glass—where antiquation and exaggeration have been *quite* avoided—the best modern specimens we have ever seen. In parts, however, the old leaven of mistaken mediævalism may be detected.

The particulars of the symbolical design of the glass deserve from us a more detailed notice. The east window displays in the three middle lights the three Epiphanies of our Lord—His baptism, adoration by the wise men, and the miracle at Cana in Galilee. The outer lights have figures of S. Gregory the Great, and S. Augustine of Eng-

land. Above in two geometrical figures of the tracery the Annunciation is given,—the main idea being taken from a beautiful example in the Blessed Angelico's *Life of CHRIST*. The trefoils of the circle in the head of the window are filled by angels playing various instruments of music. On each of the two sides of the sanctuary are four lights with a quatrefoil above each pair. On the north are depicted the four Evangelists (most appropriately for the gospel side), and in the quatrefoil a Majesty, and the descent of the HOLY GHOST on the day of Pentecost—that beginning of missionary zeal. On the epistle side four prophets occupy the four lights, while the quatrefoils are devoted to the offering by Abraham to Melchizedek, and the sacrifice of Isaac.

The old abbey was dedicated, as is well known, in honour of SS. Peter and Paul; a circumstance which not only made the day of this second dedication most appropriately chosen, but suggested a most suitable series of subjects for the medallions of the western triplets in the most prominent incidents from the lives of these two holy apostles.

Mr. Butterfield is peculiarly successful we think in his treatment of encaustic tiles. Those used in the chapel appeared to us most judiciously chosen and arranged. The footpace of the altar in particular was a beautiful mosaic of bright colours and intricate design.

The ante-chapel is furnished with a few open seats, intended for the use of the family of the warden, and of the servants of the college. The choir is thus appropriated exclusively to the use of the foundation and the students.

We rejoice to add that there are no fixed altar-rails, though there is moveable railing for the use of communicants. A litany-stool occupies the middle of the choir. The lessons will be read from letterns fixed one on each side in the upper ranges of stalls. A rather large hole, furnished with a shutter, near the wall-plate on the north side, for ventilation, deserves notice for the boldness and simplicity of the idea.

We should mention that the chapel is raised on a crypt, vaulted, and designed to serve as a sacristy. The bells are rung from a western bay, open and vaulted, occupying the space under the ante-chapel, the ropes passing through the floor by the screen, and so reaching the bells in the bell-cote, before noticed, which is, by the way, one of the less successful parts of the design.

It is with unfeigned pleasure we again congratulate Mr. Butterfield on his success in this most interesting work, which will, we really think, ensure him an enduring and most deserved fame amongst English church-architects. Nor may we conclude this notice without a hearty prayer that He, for whose sake all these works were begun and ended, may graciously accept them, and may answer, as He pleases, the earnest prayers offered on that memorable S. Peter's day, when the archbishop, assisted by five suffragans and a bishop of a sister Church, consecrated in the presence of the *élite* of English Churchmen the chapel of the missionary college of S. Augustine, Canterbury.

ECCLESIOLOGICAL MOVEMENT IN SCOTLAND.

No. II.

The Substance of a Paper read before the Ecclesiological late Cambridge Camden Society, on Tuesday, June 20, 1848. By A. J. B. HOPE, Esq., M.P., Chairman of Committees.

WE gave in a former number some notices of Trinity College, Glenalmond, and of the proposed Cathedral at Perth. As was there stated, these are not the only fruits of the Ecclesiological movement in Scotland. We have since collected from various sources notices of several new churches in that land, of which we furnish our readers with an instalment. We feel sure they will be interested in them, whether considered merely as descriptions, or as proofs of the vitality of the sister Church of Scotland.

I. S. Columba, Edinburgh.—We begin with a church which is peculiarly worthy of notice as being the first in which Catholic arrangements have been revived in our Communion in the Scotch capital. We are fortunate enough, thanks to private kindness, to be able to give a detailed description of S. Columba, which was completed in the latter part of 1846, and consecrated early in the present year. The architect was Mr. Henderson, who had, besides being cramped by very limited means, to contend with the disadvantage of a very confined site on the slope of the Castle-hill, so very uneven as to render levelling necessary. Added to this the north side follows the street line; and it was a condition of sale that the design should be submitted to the city commissioners for improvements. These gentlemen did not satisfy themselves with a perfunctory performance of their duties, for they insisted on the original pitch of the roof being lowered. Moreover this superintendence induced the north being made the show side. We are sorry to say that the First-Pointed style has been adopted. The church consists of a chancel and nave without aisles, the former measuring 19 feet 2 inches internally, and the latter 71 feet 4 inches by 28 feet 6 inches, a span which makes the lowering of the roof more tolerable. The most western portion of the nave (15 feet 3 inches) is divided from the rest by a transverse arcade of three arches with circular pillars, and is a trifle less wide. The reason of this is that the west end of the church abuts against the chimney-stack of a Presbyterian school. Were the ridge of the roof therefore continued in an unbroken line, it would terminate in that unsightly object. Accordingly this Galilee, so to speak, has been made of a less elevation than the remaining nave; and in it a western gallery for the school-children has been placed, and a sort of internal porch, the north door opening into it. On the ground level in it are congregational seats. Putting its contents out of the question, we think the local circumstances justify the architectural expedient.

The north side of the nave displays four triplets taken from Warmingtton church, Northamptonshire, (given in the Glossary of Architecture). In despite of this precedent, we cannot approve this application of triplets. Moreover, to judge from the woodcut, they are not

very graceful specimens. The lights are placed very close together, being merely separated by monials. When such triplets are trefoiled in the head they acquire a character of their own, and indeed may be considered as belonging to the Middle-Pointed style. Without this, however, they are failures. On the south side there are merely lancets of the width of the middle light of the triplets, and about half their height. On the north side of the chancel is a small window of two lights divided by an octagonal shaft; on the south a smaller one of one light, most disproportionately wide. The east window is a triplet of the same type as those we have described. All the windows stand internally under a single arch with a plain splay. The carpentry of the roof is not satisfactory. The joining (which is hidden by being boarded over) is far from being strong in construction. The visible part of the wood-work consists of a collar with braces underneath meeting in the centre, and reversed braces above. The braces are not of solid wood, but are constructed of four or five boards of $1\frac{1}{2}$ or $1\frac{1}{4}$ inch, placed together, bent to the desired curve, and secured in the curvature by half a dozen iron bolts and screws put through them. The bolt-heads are of course very prominent objects.

To proceed to the fittings. The chancel is separated from the nave by a roodscreen of oak, with holy-doors traceried in the head, the spandrels containing representations of Moses with the brazen serpent, and of the offering of Isaac, types of the one Great Sacrifice; these are not carved in relief but pierced through. The screen is surmounted by a bold and handsome cross rising about 8 feet above the beam. The stem is supported by two curved struts crocketed. The monogram is placed at the intersection, and at the extremities are quatrefoils containing crosses. The cross is square in plan, and on the front and back a hollow moulding is sunk, containing a close series of ball-flowers; on the sides a similar hollow moulding is charged with a long plait of thorns. This cross we hear has a really impressive appearance. The solid base of the screen is panelled with tracery-work of a very ungraceful pattern.

The altar of solid stone and suitable dimensions, is of an elaborate design. On the day of consecration (the 19th of January last), it was richly and correctly vested. The candlesticks and plate are of the manufacture of our Society. The credence in the north wall is a pretty trefoil-headed niche with some foliage on its mouldings. The present sedilia, in anticipation of better ones, consist of a large recess sunk in the south wall, lined with deal planks, and filled with three graduated seats, likewise of deal. There is a reality about this which we very much like. The chancel is raised a step above the nave, and the sacristy is raised two more. The space within the screen is paved with encaustic tiles. The east window is filled with painted glass by Mr. Wailes. In the upper centres of the three lights are our Blessed Lord on the Cross between S. Mary and S. John; beneath, S. Columba between S. Paul and S. Andrew. The effect is, we hear, on the whole good, except that the representation of the Blessed Virgin is a failure.

Hitherto we have been able to speak in praise of the arrangement. Now we are sorry to come to what is to us a matter of serious complaint.

The morning and evening service are not performed where they should be in the chancel, but at a desk just outside it, to the north, facing south. The architect most strangely placed two doors opposite each other, at the western extremity of the side walls of the chancel, that to the north leading to the pulpit, the other to the vestry. This of course made stalls out of the question. Still it seems to us that it would have been just as easy to have placed the prayer-desk inside as outside the screen, and we most earnestly hope to hear that the change has been effected; as it is, the space between the screen and the sacarium steps is a mere vestibule, and yet properly speaking this space is the chancel. If the chancel is always to be used as a mere sacarium, we hardly see what we have really gained by the adoption on purely architectural grounds of a somewhat longer "chancel" than was in fashion some ten years ago under the appellation of "altar recess." The eagle, of iron bronzed, and of a large size, balances the reading-desk on the other side of the holy doors, and faces west. The pulpit of stone stands in the north-east angle of the nave and is good, only rather too large and broad; this is a fault particularly to be regretted in a Presbyterian country, from its assimilating it, *pro tanto*, to those of the established conventicles. The organ is fixed in the south-east angle of the nave. The choir of boys is placed in longitudinal benches at the east of the nave. The congregational sittings are open and face east. The font, copied with variations from that of All Saints, Leicester, stands against the south pillar of the western arcade. It is an offering in memory of a mother, *cujus animæ propitiatur Deus*. All the carving is, we hear, very well done.

Of all the churches of Edinburgh S. Columba is the only one where the daily morning and evening service is performed, or the liturgy celebrated according to the Scotch use.

The crypt, made by the inequality of the ground, is used as a school. It is of course not vaulted. The architect has lighted it by triplets. We need hardly reiterate our often repeated condemnation of this free use of triplets.

II. *S. John Baptist, Drumlithie, Kincardineshire*.—This church, as originally built in 1819, consists of a parallelogram, 44 feet by 20 feet, of the sort of Gothic in which a cheap church of that date would be built, with huge untracied windows. The most redeeming feature is the proximity of the clergyman's house which touches the church, projecting from the north-west portion of the nave. A more enlarged place of worship being required, the very best expedient, that of throwing out a chancel, has been selected, and Mr. Roos has furnished a design, intended to unite ecclesiastical correctness with extreme cheapness. From local circumstances, a greater internal length than 14 feet could not be given to the chancel. The style of this addition is the transition between First and Middle-Pointed. A chancel-arch is to be cut through the east wall. There is to be a light rood-screen surmounted by a cross, of wrought iron, painted and gilt with the monogram at the intersection, and the evangelistic symbols at the four extremities. The chancel rises on two steps at the screen, with a pulpit properly placed at the north-east angle of the nave approached from these steps.

The chancel is lighted by an east window resembling one at Grasby, Lincolnshire, consisting of a trefoil-headed triplet, the lights being separated by monials, and the whole placed under a single arch, and by a single trefoil-headed light on the south side. The sacrarium is to rise a step above the chancel and to contain a solid stone altar on a footpace, with two sedilia of stone partially sunk, and partially projecting with stone elbows, and a piscina, all on the south side and a credence on the north. The chancel proper is to contain a bench and desk on each side for two clerks, arranged stallwise, and a letter in the centre taken from the *Instrumenta Ecclesiastica*. The plain chamfer is to be the only moulding employed throughout. Externally there are to be frank buttresses to the chancel. The roof of the nave, which is now cieleed, is to be made open in imitation of that of the chancel. The insufficient pitch of the roof of the present portion has rendered an accommodation necessary in that of the chancel. The position of the clergyman's house renders a sacristy unnecessary, which is advantageous in so short a chancel. Our readers will perceive that in this church the chancel is to be properly fitted and used.

III. *S. Mary, Hamilton, Lanarkshire.*—This is another of Mr. Henderson's churches. We are enabled to describe it accurately from an inspection of the designs which the architect has kindly placed in our hands. The church at present consists of a nave of six bays, and a chancel, both without aisles, and a sacristy to the north of the chancel; but it is proposed hereafter to add a north aisle, of which the arches are turned, with a tower and spire at its western extremity. The style is in the main early Middle-Pointed. The roof is of a very satisfactory pitch. The western elevation presents us with a four-light window, placed very high, and the eastern with one of three lights, longer and lower. We are rather astonished at the greater importance given to the western elevation. This militates against the principles of symbolical propriety. On the south side there is a porch, properly placed in the second bay from the west. The other bays contain windows of two lights, and there is one window of two lights in the south side of the chancel. On the north side, as we stated, the arches for the future aisle are turned and filled up with temporary walling. In each but the most western bay (which has a door) a lancet has been inserted. Why was this? Why mar what otherwise would have been a Middle-Pointed church by this incongruous insertion? The new aisle must when it is built have windows. Then why not for the time insert its future windows into the temporary walling? If the object were to avoid the expense of cutting so many traceried windows, then provide two, leaving the remaining walling blank. Two windows in this side, with the one to the west end, and the five on the south, would afford ample light to a nave of the dimensions of the one at Hamilton.

The font is placed where it should be, to the left of the principal entrance, that through the south porch. It is octagonal, adapted from that of Ditchingham in Norfolk, and is carved with the monogram, the Holy Dove and lilies. It is provided with an oaken cover and a drain. The seats are all open, facing eastwards. The organ stands on the floor at the extreme west end. The chancel, which rises on three steps, is

separated from the nave by an oaken rail. The sacra-rium rises on another step, and the altar is of solid stone, bearing sacred emblems in quatrefoils. It is, we are sorry to say, unprovided with a footpace. There are sedilia and a piscina on the south, which are not yet completed. The east window is filled with painted glass by Mr. Wailes, displaying the Divine Passion in the centre of the middle light, with S. Mary and S. John in the centre of the two side ones. Below, the three lights respectively contain the Annunciation, Nativity, and Baptism, and above the Resurrection, the Appearance to S. Mary Magdalene, and the Ascension.

So far we are able to praise the arrangements, but we are sorry to be obliged to state that the same misarrangement of doors has been perpetrated here as at S. Columba's, Edinburgh, with the same result—the impossibility of stalling the chancel. The vestry, which might have been placed at the eastern extremity of the north side of the chancel, stands at the western, and its door is just within the chancel arch. Opposite it is another, which opens into a winding staircase leading to the pulpit, which, although of wood, corbels out of the wall just to the south of the chancel arch. The more we consider it, the more are we surprised that this cumbersome method of providing pulpit stairs should still be resorted to in preference to the simple and obvious one of a few steps in the nave and in sight. One would really think that pulpit stairs were something to be ashamed of, so laboriously are they often kept out of sight. The chancel arch is of three orders. Much as we regret the arrangement of the pulpit and vestry doors we are still more concerned to have to record that the reading desk (to the north-west of the chancel arch and therefore in the nave) faces westward. How such a blot as this should have been suffered to spoil the arrangements of a church so satisfactory in other respects, we are at a loss to imagine.

The heating of the church (a necessary consideration) is effected by hot air. We confess our preference for hot water, as cheaper, safer, and more effective because simpler.

In our next number we propose to describe the chapel of S. Mary, Dalkeith.

S. MARK'S, PHILADELPHIA.

A LETTER received from Mr. Notman, the architect of this church, informs us that the design which we criticized approvingly in our April number (vol. viii., p. 285) was altogether his own, and not indebted, as we had supposed—misled by an expression in the letter of a correspondent—to the tracings furnished by the kindness of Mr. Carpenter. We are sorry to have made this error, and are pleased to be able to express that its correction justifies us in thinking more highly than before of Mr. Notman's ability. We never compared the two designs, we should add. We received Mr. Notman's tracings from Philadelphia, and understood that they were an adaptation from the English design:—the latter had gone out some months before to America, and we had no copy by us for comparison. We repeat our

satisfaction at finding that the United States were able to furnish so very creditable a design. Mr. Notman further informs us that the Vestry of S. Mark's were moved by the English tracings to devote a larger sum to the building of the church. The walls on the north side were, in June, as high as the sills of the windows; and the architect hopes to roof the church before the close of the year.

ON WOODEN CHURCHES.

A Paper read before the Ecclesiological Society, on the evening of the 7th June, 1848. By the REV. WILLIAM SCOTT, M.A., Incumbent of Christ Church, Hoxton.

* * * * *

IN more respects than one the subject which has been laid upon me is not only invested with a practical interest as connected with the immediate wants of the Church in the Colonies of this Empire, but it is one which in itself would demand some careful thought. Wooden churches are important not only historically, but, as may be thought, under a higher view, viz., symbolically. The very first type of the Spiritual Church was the ark, made of "gopher wood": and S. Ambrose and S. Augustine, as may be known to many of you, seem but to represent the general mind of the Patristic Church, when they teach that the actual material ark, formed immediately under Divine command, was in some remarkable minute particulars both of construction and proportion, an exact type of great Christian mysteries which few in this place will be disposed to doubt are reproduced, at least in the general, in every Christian church. The symbolism of churches—the mystical import of the temple and its measurement—the significant decorations of the tabernacle and its furniture are but instances of a law which was for the first time promulgated in the building of the *wooden* ark. And if S. Augustine confutes the Manichæan by instancing the ark itself, as in many particulars of construction—especially in its door—typical of our Lord Himself, and in our Lord also of that Holy Church which is His Body, it would be thoughtless in ourselves to conclude that its material of wood were not invested with some peculiar claims upon Christian consideration.

Again, as long as the ship is the emblem of the Church—as long as one of every church's more familiar parts, the nave, is identical with the name of a ship, *navis*,—as long as we see in the inverted hull of a ship and its arched timbers the image of the church's wooden roofs, we shall in the reverse way not only detect in *wooden* churches a recurrence and witness to the first type of the Church itself—that great material prophecy, the wooden ark of Noah; but we shall at the same time find that a wooden church, with somewhat more vividness than even one of stone, suggests to us the great hold of Christian souls—the ship of the Christian Church.

But apart from these considerations—which I only choose to hint at—there is a scientific aspect under which wooden churches become an

important study. In decomposing architecture the ultimate term is always wood : and it is, I suppose, not too much to say that the very first and primary elements of construction will be found to be wooden. The simplest, because most natural, building is of wood. Trees were felled before stone was quarried. I am not asking your assent to that pretty and sentimental theory which derived Pointed architecture, directly and immediately, as though by some sudden impulse of vitality, without any intermediate stages, from a living forest ; or to Sir James Hall's application of it, who sees in crockets and foliated pinnacles but the sprouting buds of wicker-work, inserted for ornament on, or round, long poles, and who tells us that all Gothic art is only a kind of fossilized basket-work : but it is well to bear in mind this plain series of chronological facts ; that Pointed architecture can be traced step by step, and almost year by year, from classical forms, and that classical temples, even in their most elaborate guise, are nothing but the translation into stone of that simplest and most elementary construction of wood. A colonnade and pediment, however gorgeous, is nothing elementarily, as has been often shown, but a row of wooden posts thrust into the earth, with a roof of timber logs triangularly imposed upon them, forming a pediment of three pieces of wood, and a horizontal entablature of wooden beams for the flank : and if the wooden shed developed into the stone colonnaded temple,* and if the temple developed into the basilica, and the basilica into the Pointed church, by regular and known steps, then in every church, however gorgeous, we may still recognize the original wooden idea, which was the primary one.

It seems to me that it was almost with difficulty that the Church could forego the wooden element. In Saxon churches the long and short masonry has been already termed "stone-carpentry" : the triangular windows and doorways of this early period of art, mere straight slopes without curves, are instances of the same wooden construction. The ends of the roof-rafters exposed in the flank of a classical building, which are often ornamented with a lion's head, a patera, or a wreath, and are termed modillions, survive in the grotesque heads of the corbel-tables which always occur in Norman architecture below the eaves.† And throughout all periods of ecclesiastical art wooden roofs have reluctantly yielded to stone groining : and while the great Suffolk open timber roof yet competes, and some think not unsuccessfully, with vaulting itself in pictorial effect, it must be owned that the stone ribs of the latter are scarcely so true to fact, and are scarcely so real,—the first essential of constructive art,—as the wooden braces from which they are plainly transferred.

If wood then has, merely as a material, these dignified aspects both of symbolism and of being unquestionably the primitive element of all

* This derivation of classical architecture from a wooden construction, and the resolution of the Parthenon itself into its shed type is beautifully brought out in Hope's *Essay on Architecture*, pp. 20, 21—27.

† The ends of the transverse beams forming the poop of the Chinese Junk now exhibiting in London, which project from the decks, are carved into monsters' heads, and present a perfect wooden corbel-table, highly enriched with decorative colour.

practical construction, and from which all architecture, as far as that of the Christian Church is concerned, has been legitimately developed from a classic origin, I think that we are bound to attempt to raise it from the sordid character which it has hitherto borne. We have looked at it as a defective and inferior material, which in a sense it is : developement, if true, involves the notion of improvement. The discovery of the principle of the arch, for example, enables us to span spaces for which a block of stone or beam of wood were insufficient. I am not going to say that a stone church as such is not better than a wooden church. But what I would suggest is, that if a stone church is developed from a wooden church, therefore the stone church implies and assumes the wooden idea ; and if we would build wooden churches properly, we must proceed by analyzing our existing stone churches, and endeavour by successively throwing off the accidents, the long array of elaborate beauties and ever-varying combinations which are peculiar to a stone construction, to arrive at last to the archetypal plan, which seems wooden. But here I would guard myself against being supposed to have adopted what I cannot but think a very extravagant opinion, that there was any time in the ecclesiological history of this and our neighbouring islands in which all, or even the great majority of, the churches were built of wood. Perhaps in its broadest form Mr. Paley has adopted this sentiment, when he tells us " That there can be no doubt that the great majority of Saxon churches were of wood," which is going far beyond the cautious, yet still in my judgment somewhat exaggerated position of one of the authorities whom he cites, the author of the " Introduction to the Churches of Yorkshire," who thinks that " there is reason to believe that the churches of the British were little better than buildings of wood" : though he only goes so far as to say " that Anglo-Saxon churches, even of some note, were often built of wood." Until lately, it was the fashion to believe that there were no stone churches in England until the eleventh or twelfth century. Grose, in the preface to his *Antiquities*, says that " the Saxon churches were mostly built with timber : and the few they had of stone consisted only of upright walls, without pillars or arches." Sir James Ware, on the authority of a passage in *S. Bernard's Life of S. Malachy*, expresses a decided judgment that no stone or mortar building in Ireland is older than A.D. 1148 ; while for Scotland Pinkerton follows the same line, and affirms that all Celtic buildings, houses and churches, up to the twelfth century were only constructed of wattles. The chief authorities usually cited in behalf of this notion of the universality of wooden churches, are the Venerable Bede, who tells us that S. Finian, on becoming Bishop of Lindisfarne, A.D. 662, " built a church fit for his episcopal see, not of stone but of sawn oak covered with reeds, after the Scottish [that is, the Irish] manner." Two manuscript authorities,—one quoted by Ussher from a life of S. Patrick, the other from a MS. life of S. Monenna, go to the same extent : viz., that the Scots, that is the Irish and Scotch—for it is known that the same nation is meant—were accustomed to erect buildings only of smoothed timber.

Another passage of Venerable Bede has been produced for the same

purpose, speaking of the baptism of S. Edwin by S. Paulinus at York, on Easter-day, A.D. 627, in the church of S. Peter the Apostle, which while a catechumen he had built of wood. But surely the least reference to the original would have shown that this was rather an extraordinary case: this wooden church was run up extemporaneously expressly for this baptism—"quam de ligno cum catechizaretur atque ad percipiendum baptismum instrueretur CITATO OPERE construxit." And then the historian goes on to say that S. Edwin immediately prepared to build a noble basilica of stone. On the other hand, in well-known passages, the same Bede speaks of a British church built at Verulam, A.D. 300, fitting to the dignity of S. Alban's martyrdom, and of the church built at Whitherne, *Candida Casa*, in Galloway, A.D. 412. But it seems we are not left to the uncertainties of literary evidence on the occasion. We are in possession of what is more decisive than a few passages from MSS. or from authors whose testimony is, whichever way tending, only incidental, and who certainly never had the question itself placed before them. Mr. Petrie, in his well-known work (from which the above citations are taken,) has indisputably connected the erection of the Round Towers, as Christian edifices, with the times of S. Patrick himself, and of his immediate successors. These edifices we all know are of stone; and in England we have a complete series of actual stone buildings, extending from the Roman foundations of Dover and Brixworth, in an unbroken series, through both British and Saxon times. Roman Britain was by no means a barbarous country: and though the Saxon invasion destroyed most British churches of the Basilican plan, yet it would be contrary to all likelihood and experience that the old rules and types of ecclesiastical buildings were so obliterated that at or before the period of the Heptarchy an indigenous style, without reference to a classical origin, grew up spontaneously in Saxon England, which first covered the land with some 50,000 wooden churches, and that gradually this style developed into stone.

The truth seems to be that all along wooden churches have been built pretty much as they are now. I suspect that generally speaking they were the exception rather than the rule. The rude and small Cyclopean ecclesiastical buildings actually existing in Ireland, and of the most remote antiquity, prove that stone was used not only for very small churches, but even for oratories, among a people who certainly were not in the arts of life superior to the British, so long associated with the presence of Roman civilization. Probably very many of the first British churches were Basilican in plan, stone in construction. Besides this, while such churches as Brixworth certainly represent the occidental type of the Basilica, I would suggest that the Irish churches, of a Cyclopean construction, and which certainly are not Basilican in plan, and perhaps such a church as Daglingworth, might possibly represent a class of churches which are still more peculiarly indigenous to the faith, and which, of oriental derivation, represent the ante-Basilican churches which perished in the Dioclesian persecution. We have therefore in these islands actual specimens of two vast classes of churches all in existence before the Saxon invasion, which were not of

wood. After the Saxon invasion of England had destroyed most of the existing churches, their immediate successors followed the prevailing occidental development of the Basilica, and were probably as close imitations of the ante-Saxon English Basilica as the unpractised architects of those times could command, standing perhaps in as near a relation to the Basilican structures of Roman and Romano-British art, as our first attempts at revived Gothic did to a genuine Pointed church. Contemporaneously both with British and Saxon and Norman churches, arose in poor places, deficient in materials, quarries, and roads, wooden churches, just as they are required in Canadian forests, or at Newfoundland fishing-stations. Or if a sudden call upon the Church's energies, like the baptism of King Edwin, demanded the immediate erection of a church, a temporary wooden building arose at York, just as it does now in the Finchley fields, or on the shores of Hong Kong.

Nor was the wooden church confined to British or Saxon or even Norman times : probably it was constantly being erected. Occasions for this *opus tumultuarium* would habitually recur in all ages of the Church. The perishable material of which wooden churches were constructed is a sufficient reason that so few have survived ; yet it is remarkable that the two, which are most familiarly known as remaining in England, are of dates so widely separated. There was a third wooden church in existence near Worcester a few years ago, of which I believe some drawings in Mr. Butterfield's possession have been made. Two other wooden churches are known to Mr. George Scott, both of the timber and plaister construction ; one has a clerestory. The chancel of the little chapel at Little Greenstead in Essex, in which the wooden construction survives, sheltered the remains of the martyr S. Edmund in their translation from London to S. Edmund's Bury in the year 1013, thus giving the eleventh century as the date of one wooden church still existing : while there is extant documentary evidence, quoted by Ormerod in his History of Cheshire, that the parochial chapel of Nether Peover in Cheshire, the other authenticated wooden church, was " built by the parishioners in the reign of Henry III., and dedicated to S. Oswald." * (The tower was built of stone, A.D. 1582.)

It is remarkable that we have thus a range from Saxon to Middle-Pointed art in these two structures ; and I do not know that I am generalizing too rapidly if I conclude that had time spared them we should have seen stone and wooden churches rising contemporaneously through every period of Ecclesiastical art. Wood and stone had been running a parallel course ; and if they are destined again to do so, as it is now generally admitted that Middle-Pointed is the perfection of Christian art, at least for temperate climates, if we are called upon in these days to construct a wooden church, our plan will be to attempt to resolve or decompose into its simplest elements a Middle-Pointed church, to translate back the complex development of stone into its germ of construction—the wooden one—common not only to all churches but to all buildings.

* Vide Ormerod's Cheshire, vol. i. p. 449. There is an engraving of this church in the Cambridge Camden Society's *Illustrations of Monumental Brasses*.

To say then, which would be my first canon with respect to a new wooden church, that it must show its real construction, is only to put in another form what I have already suggested. If wood is the natural and primary constructive element, all that is true in stone and not mere ornament growing out of an accidental material, will be found in wood. We must remember what we are working with, *wood*, and discard rigorously and unceremoniously all that is essential to stone. Though even in this matter I should be perhaps disposed to go further than some among us would advance, in saying that after all there is very little in the way of principle, of which wood is incapable. For all the essential parts of a church we have actual examples in wood. Facts prove that it is plastic enough.

The *roof* of wood exists in such familiar notoriety that it is needless to do more than to allude to this feature.

Lychgates will furnish a sufficiently abundant number of instances, together with the halls of the timber mansions, the rows of Chester, &c. for the practical construction, as I think, of *piers* and *arches*, as will the fine old barns, which consist of nave and aisles. Wooden porches are far from uncommon, and these will give us both arcades and *windows*.

Of wooden *walls* we have actual English instances in the two churches of Greenstead and Nether Peover, together with the strange Norwegian fabrics to which I shall presently allude.

And though unquestionably there is a difference between stone and wood as a material of construction, we must either admit that most of our wooden screen-work is very unreal, or that wood and stone are not so incapable of being applied to the same purpose, when we bear in mind the *parapets*, the *buttresses*, the *weather-tables*, the *pinnacles*, the *battlements*, which are unquestionably external features, and as we should therefore conclude, to be restricted to stone, but which as a fact do occur in almost every piece of wood-work with which we are acquainted. Nay even instances exist of screen-work in which the mouldings are exactly the same as of the contemporaneous stone-work. The wooden rood-screen of Stanton Harcourt, said to be the earliest existing in England, has mouldings exactly identical with those of the chancel-arch in which it is placed. A Middle-Pointed chapel in Willingham church, Cambridgeshire, exhibits the original high-pitched wooden construction of roof, with its plain canted ribs, executed in stone; while on the other hand Warmington, in Northamptonshire, imitates the ordinary First-Pointed stone groining and bosses, being in fact what looks like a regular vaulted roof, but actually executed in wood.

Wooden *belfries*, either in the shape of bellcotes, as in Hampshire, dwarf spires as in Essex, small square turrets as in Surrey and Sussex, and the class of wooden campaniles which have been called frame-towers, and which are nearly peculiar to the two last counties, represent another essential of a church in wood.

With all these actually existing portions of a church among us of a wooden construction, which taken together do certainly seem nearly if not quite to exhaust all the constituent members of a whole church,—belfries, walls, windows, piers, arches, roofs; the difficulty in com-

posing out of such an abundance of materials, a wooden church of given and definite character and of an harmonious style will surely not be great. And if it be objected, as I conjecture that it may be, that I have gone too far in admitting the mutual convertibility of wood and stone, I would ask the objector to point out definitely in the features which I have mentioned what is peculiar to stone and what to wood?

If I am asked the question myself I would suggest that the peculiarity and inconvertibility, if I may so say, of the two materials of construction, consist not so much in details as in the mind and general character, the moral bearing, so to say, and *ἡθός* of the stone church and wooden church respectively. As to the details, what is proper and peculiar to each style, I am not at all competent to go into the question; but when I see a large compartment of a wooden screen filled with Middle-Pointed tracery, monials, and so on, I do not myself see why this should not be glazed, in other words, why a wooden window, even of flowing tracery is utterly inadmissible. I must put the dilemma strongly and forcibly, without committing myself to either horn of the difficulty. Either you must allow wood to advance one step further than it has done hitherto, and admit it to window-tracery, and to a vast deal of external work now restricted to stone; or you must consistently confine wood to a very narrow range indeed: you must deprive screen-work of that generous and large flow which it has enjoyed; you must retrench its buttresses and pediments; you must check its luxuriance in arches which support nothing; you must deprive it of its piercings which admit no light, and of its niches which can be no practical defence from any weather. To be consistent you must either admit the claims of wood, or you must pronounce much more strongly on the utter unreality of the very finest ecclesiastical wooden work in existence than I have yet found *realists* to do. But quitting this subject for abler and more competent judges to enter upon—though *θεῖον φυλάττων* I have thrown out a claim for the extended application of wood—I will just mention what seem to me in some instances to be the chief requisites for a good wooden church.

First, however, let me premise that, such as they are, there are abundance of wooden churches both in the United States and in the North American provinces, belonging to our own empire. Their chief value to us will be in the way of warning, since they practically exemplify almost every error which is possible in such a building. They may be divided into two classes: 1, the frame church; 2, the log church.

1. For an account of the Frame Church I am indebted to a communication from the Bishop of Newfoundland, which I will read *in extenso*.

“The number of churches belonging to the Anglican communion is between forty and fifty, and the Romanists have as many more—but all are of wood, except one, belonging to our communion at Harbour Grace. The condition of that one is not such as to encourage us to attempt more stone ones till we possess larger means and have had longer experience.

“It must be premised that the forests are almost universally of spruce

or fir ; pine is rare, and hard wood of any good size almost unknown, except to the north-west of the island, where the inhabitants are few.

“ Sticks for the frame are cut in the woods, and hauled out in the winter over the snow. They could not be got out at any other season for want of roads. When the pieces of framing are brought to the spot, they are put together and put up by the natives. These pieces vary from four to eight inches (seldom however being six inches) in thickness, the sills commonly being a little stouter than the uprights. The frames sometimes stand on a footing of stone, *i. e.* a low wall of rough stones laid on the ground, with or without mortar ; but most commonly are only supported or shored up, on a few stout piles or posts just sufficiently near for that purpose, to keep the frame from the ground. The frame thus put up, is covered with rough planks or boards, also cut from the woods, and these again with clap boards or weather boards, feathered in with a feather edge, and lapping one over another, and presenting a succession of horizontal lines, four inches apart, which at first is very strange and painful to English eyes. The frames are covered also inside with plain boards, called ‘cieling,’ and these and the upper floor are generally American spruce or pine. The floor is commonly double on account of the cold, as the wind circulates freely under it. The roofs are covered with shingle (of wood) which is of course very light, and is not any way objectionable. The outside walls are painted to preserve them. Nothing like an ornamental timber roof has been attempted, partly because there is little large or good wood in the island, and partly because few or no persons know how to construct them. There is commonly a flat cieling of plank or plaster, or occasionally a little coved : this is done for warmth, and the people not knowing better, think an open roof unfinished. The tie-beams go across at the first side piece about halfway down, and are merely rough sticks or poles nailed to the couples. Light open roofs might easily be constructed if we had any good models or drawings not elaborate or expensive. The pitch of the roofs is commonly very flat. Galleries are almost universal, and one excuse is made for them which does not apply in England. The frames, as I have said, are merely placed on a footing of stone, or on piles, and are not otherwise fastened or united with the ground. They are consequently liable to be shaken or moved by the winds, the stroke of which in this country is exceedingly powerful, and require to be stayed and strengthened. Now the upright posts of the galleries run from the floor to the roof at intervals of about ten or twelve feet, and cross pieces to support the front of the galleries go from upright to upright the whole length of the church, from west wall to the east. These greatly strengthen and support the frame. The upper floors, cieling, and seats are generally of American spruce or pine. The steps to the altar are of wood ; and font there is none. The windows, strange to say, are numerous and large, without mullions or tracery of any kind, and filled with large square panes. Diamond panes are unknown. All glass is imported. The heads of the windows are commonly pointed, sometimes round. The walls when completed are from six to ten inches thick. Sometimes the clap

boards are put on the frames without the under plankings, of course only for economy. You might erect a decent shell of a church, fifty feet by thirty, for £150, with the help of the inhabitants; that is, not having a tower. The tower would cost from £60 to £90 more, and is generally much desired by the people. It is merely ornamental, not carrying a bell, or being otherwise of use, except that it commonly serves for a porch, and also for a way of ascent to the gallery. Here is the principal entrance to the church, though very frequently there is an entrance also at the east end. The fittings up are, as might be expected, very bad, for besides the galleries which run to the very east end, (there being no chancel,) we have narrow high pews running up also to the east wall, and enclosing the rails of the altar. The pulpit and reading-desk and clerk's seat stand in the middle passage or alley if there be one, not 'small by degrees and beautifully less,' but rising from the clerk's seat to the preacher's towering eminence (a bad eminence, as my friend P. calls it). All these are of course immediately in front of the altar and east window. Sometimes they are within the rails and against the centre of the east wall, between two windows, the holy table being then in front of the reading-desk. The towers are either finished at the top with a pyramidal capping of shingle, which is appropriate and pleasing to the eye, or with a parapet and battlements, which, as everybody knows and sees to be of inch or half-inch deal, look very ridiculous. There are now at least twenty churches in the island at a stand for want of funds, as the poor people cannot do the inside work and fittings-up themselves, and have not the means of paying for materials or work. These might be completed decently at an average cost of £50 each, and if I had the means at my command, I might banish the abominable pews and galleries, by the sale of which the churches are generally finished and fitted up, and might put some good models before the people. I shall be thankful for plain, correct patterns. It would be a great thing to get one perfect pattern (in wood) made in England, I mean, to be, and be used as, a church; or, at least, windows, doors, and roof; and set it up in a crowded suburb of S. John's, where one is very much wanted, and the Clergy and others coming from the out ports might see and copy it. The wall plate is here carried all round the building, and prevents the east window running up, as it should do, into the roof, and we want skill to alter this, which is a very great defect. The remedy commonly applied here is to make the east window longer, *i.e.* lower down, and larger than the rest! I have sent drawings to explain this detail, which however are not made to a scale: particularly they are too high considerably."

2. The Log Church, which both on the score of economy and reality I am disposed to prefer, is described in Dr. Beaven's "*Recreations of a Long Vacation*," &c. (Toronto: Rowsell. 1846.) It appears that the most simple kind of wooden church is formed of trees laid horizontally one on another like the log-houses. This mode of building has at least tradition in its favour; for the old heathen temples of the Canadian Indians were of this construction. The Canadian log churches are nearly square in plan, with huge windows; and the walls being thin, their frames are only nailed on the surface of the walls.

It is obvious that the prevalence of flat horizontal lines in both the frame church and log church is fatal to the great principle of Christian architecture, its verticality. I see no reason why, not perhaps the same extent but still, a considerable amount of verticality should not be obtained in wooden, as in stone churches. The ordinary timber and plaster houses of England, whose construction for the walls was also used at least in the wooden churches of Cheshire, and still remains in Nether Peover, displayed the actual constructive timbers *in situ*, viz., the frame-work, the uprights, diagonals, and horizontal pieces, while the interstices were filled up with plaster. The same holds of the Swiss *chalets*. There would of course be no objection to recommend this mode of construction, where the climate will admit of plaster. But as I find, at least in British North America, that the frost destroys plaster and cement, we must look out for walls which shall be all timber, and as a rule I should prefer the log church. Here the opposite mode of construction in Greenstead will help us. The walls of this church are composed of plain trunks of oak trees, disposed not horizontally but vertically. This construction might most reasonably be suggested for Canada. To save expense, to bring out the reality of the construction, I would after constructing an ordinary frame-work pin to the outside plain trunks of fir trees split or sawn down the middle, with the rough unbarked side outwards. This wooden wall should be double with a sufficient space between the two series of trunks to be filled up with the ordinary non-conductors so essential to the warmth of a building in Canada or Newfoundland. The inner row of timber would of course present their sawn faces to the interior of the church, and if these trunks were placed alternately with their broad and narrow ends corresponding, and the space between the rows, of a foot and a half, or two feet, wide were filled with pine leaves, sawdust or moss tightly rammed, I think a good weather-proof wall would be constructed. One especial advantage of this thickness of wall is to get the window frames, which hitherto have been merely external additions nailed on to the wall, actually constructed in its thickness with an inner and outer splay.

These vertical trunks would be let into wooden sleepers, which as they are used on our English railways even in preference to stone cannot admit of very rapid decomposition. If greater warmth were needed there seems no reason why both walls and roof should not be felted, or why the external timbers should not be caulked and pitched. Pitch where we are building with pine trees cannot be out of place; and its subdued tint is preferable to the glare of paint.

The lines then of these wooden walls are vertical, which is a great point; and while we find the walls of Greenstead of the vertical construction, such as I have described, we find those of the ancient Norwegian churches, which seem to be of planks, or sawn boards, also disposed vertically. There seems no reason for the horizontal arrangement which prevails in America. This vertical arrangement of the wall timbers is almost the only constructive feature which can be made out from a paper, very meagre and unsatisfactory, on the timber

churches of Norway, which was published in Weale's Quarterly Papers some few years ago. Of the wooden churches of Norway themselves a description is nearly impossible. They consist of strange stories added to and fantastically piled upon each other. The walls are very low, yet the building is carried up to a considerable height by deep sloping penthouse roofs, rising up one behind the other, with gables surmounted by peaks which curve forward in a singular manner. The entire roof is nearly five times the height of the outer walls. The pitch of the roof it need hardly be said is very acute, and the eaves project boldly beyond the outer walls.

These are features to be carefully preserved in designing a wooden church. The pitch of the roof is very important in a country where the heavy snows are so dangerous to a flat roof, and the projection of the eaves is equally necessary to throw the rain and melted snow clear from the foundation. The eaves, would of course be finished and ornamented, where means exist, either by rich barge-boards, or by a coved cornice, admitting any amount of characteristic enrichment and moulding, as at Peover.

One feature alone remains with reference to the walls:—should there be any buttresses? There is a passage in Bede which certainly implies the existence of wooden buttresses in a wooden church. Speaking of the death of S. Aidan, A.D. 651, that it took place while he was leaning against a certain buttress of the church "*adclinis destinæ quæ extrinsecus ecclesiæ pro munimine erat adposita*"—he goes on to state that this same *destina*, whatever it was, on two occasions escaped conflagrations, "*ab ignibus circum cuncta vorantibus absumi non potuit.*" The *destina* was afterwards transferred to the interior of a church. I do not lay much stress upon this, although the English editor Smith distinctly states that *destina* was "*quod hodie Anglice Buttress vocatur,*" and although Ducange supports the same sense; because it may possibly only mean some beam of the framework.

There remains the difficult question of windows; and though I own that, as at present taught, I see no fatal objection to traceried windows, especially if they were not too large actually to be cut, as stone is cut in its separate members, out of the solid block—yet I must admit a distinction. Wood, as I have said, is wood; but all wood is not susceptible of the same treatment. Pine-wood admits much less variety, much less of a flowing character, much less of mass and carving, than does oak. I am not certain, therefore, that curved lines of any sort are very suitable to deal. Deal is a very rigid and inflexible material—in growth it only takes straight lines; and suitable as its character is to uprights, shafts, and vertical lines, or to the horizontal lines of wall-plates or cornice, it seems reluctant to admit the arch. The knees of oak form natural arches of the most exquisite beauty, as many must have observed, in the commonest cart-sheds of our country parishes. But such is not the case with pine. And as few of the forests where wooden churches are most required consist of anything but pine trees, I conceive that square-headed windows and doors are most suitable to the only material, deal, with which we are concerned.

The same may be said of mouldings : when working in deal simple splays are more suitable than a system of rolls and hollows.

Another observation I will venture on with regard to windows. I cannot but feel that the exquisite beauty of window tracery led in the best period of ecclesiastical art to an exaggeration entirely fatal to the fundamental notion of a window. Even the fine tracery windows of Middle-Pointed, still more the huge four-thousand square feet of glass, which we find in the Third-Pointed of Gloucester, were separate facts rather than subordinate members of the composition ; they were studies of wonderful complexity—they were vast pictures—they were frames for stained glass ; they were not holes for the admission of light. We study each window of developed Pointed for its own sake as much as a subordinate member in the church. Now, in this respect, Romanesque was more truthful. There is something very real in what the late Mr. Hope, speaking of S. Zeno, in Verona, describes as an arrangement of small lights close together, forming round the top of the wall under the cornice a sort of fascia or band of balustraded openings. I think that in our wooden churches we might learn a lesson from Italian Pointed work, in which the windows are very much subdued and very high up, (Ex. pl. 28—Hope), as in the Duomo of Ferrara ; and in Canada, curiously enough, for the same reason that the windows are so small both in Italy and the East, which is to keep out the weather, whether heat or cold. (See Beaven, p. 187, who remarks that "our Canadian churches are too light; the sun in summer and the snow in winter produce an intolerable glare.")

As to the roof, it will be of a high pitch, and will be covered with massive shingles. I find that the Norwegian churches have a ridge-crest. Clerestories, although they have the Norwegian authority, interfere, I think, with that subdued humility, that retiring and unpretending dignity which ought to characterise a wooden church. A wooden church must depend for ecclesiastical character not so much upon its ornament, or even upon its light and shade, except what will be gained by the bold projection of the eaves ; it will probably present externally neither buttresses nor strings, neither base nor hood mouldings, no corbel-table, no dripstones. Its materials will be simple ; its frontage flat—its height of wall comparatively insignificant. All must depend upon good proportions, upon the bold lines and pitch of the roof, upon the projection of the porch, upon the actuality of the bell-cote. To build up a tall square packing-case, which shall caricature the outline of a stone tower, to hitch on sham angle pinnacles of jointed deal, are only specimens of the errors to be avoided in wooden churches ; while, on the other hand, we shall be sure never to miss a true ecclesiastical character if proportion is good, and the materials are honestly and really worked.

In a church with aisles the question will arise whether, there being no clerestory, the roofs should be of one pitch or hipped at the aisles. Peover church presents one pitch, and that a sufficiently ugly one—the Norwegian churches have their roofs most unequivocally hipped. Separate gables for the aisles, with valleys between, are not to be thought of, on account of the accumulations of snow. Where the

exterior is capable of so little variety, I should propose, if no practical difficulty were found from the slight and almost imperceptible valley formed by their junction, that the aisle roof and nave roof on separate planes would be more dignified: but the question is unimportant.

With the same view I would suggest that the chancel should be a distinct external feature, not only for reasons common to all churches, but because also a wooden church will never be, or never ought to be, so large as to make the construction of the chancel arch a matter of any difficulty; while, on the other hand, with respect to the much more complex arrangement of a cross church with transepts, the difficulty of arranging the roofs and the broken lines of the aisles will, I think, effectually preclude the cruciform plan.

The bell tower, if a tower, should be of the frame construction—wood is cheap in Canada, and strength is wanted—*i. e.* brought down in strong carpentry to the floor of the nave. The mere small square turrets, terminated by the Sussex head, would perhaps endanger the roof, by collecting the wind, at least in such a climate as Newfoundland, where on one occasion, as I am informed by the bishop of the diocese, the whole of a wooden church was blown bodily several inches from its brick foundation without the frame-work being dislocated. Variety might, however, be attained by bell-gables, either at the west or east end of the nave. The bell, or rather bells, would be rung in the interior of the church. The gable crosses would be metal.

The exterior of the church is now concluded. Wooden walls of split pine trees arranged vertically: these walls would be pierced with windows as high up to the eaves as could be managed. The windows would necessarily be narrow and of a lancet form, within a square hood, and if a continuous row of these were needed, arranged like an arcade, the wall would be thus sufficiently broken. The southern porch (one door is quite sufficient in a cold Canadian forest) would project boldly—the eaves would overhang the walls at least two feet. The roof would be of at least a right angle. The chancel would break the ridge line, and avoid a domestic character, and a low gable or shingled spire would be at the west end. The general proportions would be those required in English churches.

As to the interior, the arrangement of nave and aisles might very successfully be attained if the piers and arches were not too ambitious either in span or height. The arches, if arches there are to be, might be somewhat depressed. And here the construction of Nether Peover would assist us. "It (I quote from Ormerod) is divided from the side aisles by four wooden arches on each side, formed by rude beams of wood sprung from wooden pillars, from which are again sprung other spars, forming an obtuse arch over the nave."

These wooden pillars would be the most massive spars which the forest could supply—sawn square and chamfered into an octagon. The Norwegian doors present wooden pillars, of which the capitals are most elaborately carved with Runic knots, and that peculiar interlaced kind of ornament of which the Celtic and Scandinavian tribes were so fond. A barbaric richness is thereby attained. And I see no reason why, if the wood is hard enough and there is sufficient skill in the

settlers, the utmost amount of carving should not be expended on the interior of a wooden church. Certainly in a country like New Zealand, where hard wood is so common, and where great powers of wood carving seem natural to the people, if wooden churches are required, I can quite understand that both the hardness of the wood and the superior size of the timber would allow a much more elaborate style for wooden churches than can be thought of in Canada and New Brunswick. What I have been thinking of is a wooden church, to be built under the most untoward auspices and of the most intractable materials, the stunted pine trees of a very cold country. To these my observations mainly apply.

It is superfluous to waste your time on discussions about what are more naturally wooden in construction—benches, screens, pulpits, stall-work, &c., and the like. * * * * *

PROPORTION IN GOTHIC ARCHITECTURE.

Proportion in Gothic Architecture. A paper read at a meeting of the Cambridge Architectural Society, March 3. 1848, by the Rev. PHILIP FREEMAN, M.A., late Fellow of S. Peter's College, Cambridge, Principal of the Diocesan College, Chichester. Pp. 35. With plans.

THE Cambridge Architectural Society is one for which we entertain an interest greater than for the others that labour in the same field. They are sisters—this a sort of daughter in the study. And it has sprung up in the place of ourselves, in a locality where we would gladly have continued our labours, and to which the larger part of our members look back with fond affection, as the place where some of their happiest years were spent, and from which they have derived mental and moral advantages of no transitory value.

The pleasure which we feel in observing that our old pursuits still have their hold on the University is increased by the consideration of the intellectual power which the class of men that thus engage in them must have in the Church and the country; the larger power that the ancient constitution of the universities gave to the regent masters, a class of men but little older than modern undergraduates, testifies to the power of educated intellect no less than the extraordinary movements that this year has seen in Germany, guided as they have been by students and professors. May it always be the lot of England that her young men should devote themselves to study and to antiquarian research, having special relation to holy things and holy places, rather than to political agitation, and wild seekings for new modes of constructing society. This they may feel assured of, that free investigation cannot lead them astray if it be conducted with wisdom and in a reverent spirit, and that the opposition of authority unreasonably timid and prejudiced will not avail to stop the course their studies will take.

With these views, we hail with pleasure the evidence of the exertions

of our Cambridge friends, even when the line they take differs somewhat from our own, and we find ourselves in partial opposition. With Mr. Freeman indeed we can claim a closer intimacy, that of fellow labourers, and are happy in having the advantage of his co-operation and advice now that he is employed in a station of high utility to the Church no less than formerly, when in the youthful days of our society he and the principal members of our body were pursuing their studies in common.

With regard to the subject and the larger part of the pamphlet before us we must record our dissent, because it is directly contradictory of statements we made ourselves in our Number of December, 1846, in a notice of Mr. Cockerell's article on William of Wykeham; and we have seen no reason since to modify our opinion, but have rather been confirmed in it by the opinion of persons whose judgment we value. We then stated that in our opinion the view put forward had not been proved; and, curiously enough, a part of Mr. Freeman's reasoning accords with our own view. We had expressed a doubt as to the authority of Vitruvius for anything but the details of the classic styles. Mr. Freeman adds certainly to our doubts, and holds him up as an ignorant, servile, Roman copyist, unable to comprehend the principles of the architecture he pretends to adopt. We thought ourselves bold in venturing to strike Mr. Cockerell's doctrines through Vitruvius, and knew that in doing so we were dealing a hard blow against them, because, apart from the induction from the buildings themselves, the view taken was based on a supposed tradition from the father of architecture through the Italian authors and architects of the Renaissance. When one considers how large a portion of all art must be based on tradition, and the traces of tradition visible through the successive developments of Pointed architecture, and remembers what a haze has been thrown over the whole subject by the pretensions of the Freemasons, it will seem by no means surprising that a traditional scaffolding should be easily constructed, having apparent strength to support almost any architectural theory. Now, however, Mr. Freeman falls back on the argument from induction, joined with some very elegant considerations respecting taste; and we feel the relief that such a simplification of the subject affords. We feel bound, however, to protest earnestly against the use of induction in such a case as this, unless it be based on sufficient historical ground to enable us to assume a design. Striking and curious coincidences, and remarkable results are not sufficient. We admit Mr. Freeman has produced some; not, however without some skilful management of his ground plans, as we shall presently show.

Were it known that a particular architect or school of architects had followed secret rules about the proportions of their buildings we might apply the process of induction with a chance of discovering the rules, we say a chance merely, for besides the imperfection of induction itself, no one can tell that in any particular case the architect may not have been induced to deviate from the rules which his eye and his judgment approved of. The whim of his employer, the remains of former buildings to which he has to adapt his new work, or on whose foundations he has to rear it, and the religious and popular reasons which must have influenced in multiform ways the rebuilding and enlargement of sanctuaries such as our cathedrals, and the shapes themselves ren-

dered necessary for the convenience of the service:—these disturbing causes might well make induction produce a wrong result.

But the investigation becomes far more loose and vague when the induction extends over the works of all architects, from the classic times to the present day; and the assumption is not that a certain rule generally pervaded their works, but that there may possibly have been such a rule.

We will not stop to compare such a course of reasoning as this with that employed on modern astronomy; to do so would be purely ridiculous. But taking no higher stand than the induction used on history or the study of language, in which it has been the cause of so many errors, and of so much ridicule, it is easy to see that the research is of a far more certain character than this after the rules of proportion in architecture, because there are prevalent habits of human conduct and human speech, the exceptions from which can be accounted for and the results tested by other circumstances; so that the historian or philologist may, if he exercises due diligence, come to a right conclusion on any subject he investigates, for which he has sufficient materials.

In our article on Mr. Cockerell we showed that the larger dimensions of a complicated building must in great measure be dependent on the proportions of the smaller parts*; and we hence accounted for the fact that the proportions of many large churches are as seven to five, the proportions very nearly of the extreme length and breadth of the vesica piscis. This circumstance disposed of the larger part of Mr. Cockerell's reasoning:—we may now admit, that, the general dimensions of a building being given, the smaller parts of it must necessarily be mapped out by a series of circles, triangles, &c., not because there is any rule of design implied in them, but because the architect could not measure and divide his ground in any other way. The rules used are mathematical, not architectural, and of the simplest kind. It is not strange that the pleasure of doing something occult, and of magnifying the secrets of their craft, along with a want of clearness of view, perhaps, to distinguish between the abstract proposition and the applied one, may have led to the use of language concerning the secrets of the profession that has served as the basis on which modern ingenuity has raised the theories we are combating. Upon this view the curious circles and lines that appear on Mr. Freeman's plans may be the consequence of the dimensions and proportions; and they probably show in some cases the modes by which the plans were laid out. It is obvious that if

* Mr. Freeman well observes—"It may be objected that our professed well-proportioned building is, after all, only a succession of well-proportioned parts—the successive bays, for instance, of the nave. This is admitted; and it is conceived that the number of such successive parts, and therefore the length of the entire building, was a much more arbitrary matter than the proportioning and arrangement of the several units, so to speak, of which it consisted." This is much the same as what we contended for. We showed that the proportions of the minor parts gave a limited number of dimensions, of which the whole must in a regularly-proportioned building, consist—formed, in fact, of simple multiples of the parts. Among these we contended that the judgment would easily choose a few that are pleasing, avoiding, of course, such extremes as that the length should be twenty times the breadth, or the transepts, in the western Church, as long as the nave and chancel. The possible dimensions would be thus much limited in number, not from any meaning or design, but from the mere circumstances of the case.

through these investigations we arrive at the modes by which mediæval architects really laid out their ground plans, we shall have made no inconsiderable advance in the study of their designs—a real progress, though, of course, of a much humbler nature than our author anticipated.

With regard to the plans which Mr. Freeman gives as samples, No. 1 is measured according to the internal dimensions; 2 and 3 to the external; 4 to the dimensions (in part) external of the buttresses; while No. 6 is dependent on lines drawn in the centre of the walls.* Again, the two ends of King's-college chapel (No. 7) do not correspond as to the position and shape of the corner turrets; while the two plans of the Temple church (Nos. 4 and 5) differ somewhat as to the breadth between the piers of the chancel and the depth of the buttresses. We do not mention these discrepancies in any spirit of captious criticism, but merely as a reason why we abstain from a more precise examination of the plans, because for the truth of results, such as this paper aims at, strict arithmetical accuracy is everything; and we are furnished with no figures. It is only justice, however, to Mr. Freeman to add that he depends in great measure on a work of Mr. Griffith—which we have only just seen—and puts forward the discovery not as his own, but as one of that gentleman's.

We feel hardly competent to go into the discussion of taste and proportion into which Mr. Freeman enters in illustration and proof of his views. The subject is a difficult one, and its difficulty has been increased by the mass of words that has been heaped round it. The eye doubtless exercises a great power over our impressions, and the discussion of taste, so far as regards form and colour, cannot be separated from optics; we doubt, however, that the union is so complete as Mr. Freeman makes it, when he explains the satisfactory proportion of a room, whose side is the diagonal of the square of the end,† by the fact that the eye when placed in one corner can survey the two opposite sides at once without altering its focus. No such simplicity as this, we fear, can generally be arrived at in questions of taste. If the above explanation be correct—and we do not say that it may not be so—it ought to militate against the pleasure one feels when standing in the choir of Beauvais or Westminster, or looking up at the spire of Freyburg. It does not, because though the pleasurable sensations of the eye, and the natural disposition of all men (whether they know it or

* Discrepancies such as these mar the simplicity of the theory, even were there no other objections. Proportions, circles, and triangles, that suit the exterior of a building will seldom agree with the interior; those drawn in the interior of the wall are very unlikely to suit with any correct dimension. It may be remarked that much that is curious about Nos. 2 and 4 is dependent on the fact that the extreme length is twice the breadth. The elevation of the Temple church (No. 5) has many curious features about it; and we have no objection to admit that the form of the equilateral triangle has influenced it, as it probably has also other elevations. The form of the triangle is remarkable, neither too steep nor too flat. It may well have served as an outline to guide the taste of the architect in his proportions, independently of the mystical application of it, which must be present to any body's mind, and must have had an influence on design in the middle ages whenever it could reasonably guide it.

† It is curious that the lumberers of New Brunswick have chosen this proportion almost uniformly for their wooden churches, described by their Bishop in our last number. If the size he gives be measured somewhere in the thickness of the walls, it will be found to agree exactly.

not) to prefer simple mathematical forms, and equalities, and graceful curves, act upon the judgment, they do not exclusively govern it. There is an educated sense of magnificence, arising from vast size, reality, or costly material, and a pleasure from viewing a building which is an obvious example of the great skill of the architect. Who is there that does not think less of S. Peter's, when he is told that the walls are painted, and not covered with precious marbles? Who admires the interior of the Duomo of Milan, or of the octagon at Ely, as he did before he was told that the tracery on the roof of the one was painted, and the vaulting of the other of wood? Who, when he compares Lincoln and York Minsters, does not bring into comparison the different materials of the groined roofs of the two churches? Now all the perceptions of taste that can be referred to education, or to collateral circumstances, must vary with those circumstances and with the prejudices of the age. To distinguish between them and the unchangeable class would be an interesting as well as an instructive investigation, and a consideration of the great revolutions of taste that have occurred would serve as some sort of guide. In architecture alone, the very name of Gothic applied in derision to the architecture we so much venerate, takes its excellence at once as a whole out of the class of fixed, certain, and natural beauty. And it is now having ample revenge on the classic styles. With the exception of musical harmony, and a few other things that can be reduced to rule, in like manner, such as the sense of equality and of equal parts, and simple numerical proportions; we suspect that the idea of taste must be generally arbitrary and indefinable, liable therefore to be expressed in the jargon Mr. Freeman exposes;—a natural result where there is no simple set of rules by which the truth may be defined. Our sensations are mostly relative and not absolute; for instance, our perceptions of beauty of the human frame would be quite different if our bodies were constructed on different philosophical principles. We should build differently altogether if we did not possess stone; cast iron is introducing changes into building: we should probably admire what we now think monstrous if we never had had any other material. Were the colour of vegetation red instead of green, our eyes would doubtless derive pleasure from it. What is best of its kind, erring neither in deficiency nor in excess, and fittest for the purpose it was made for, is most pleasing. The mind is sometimes wholly guided by collateral circumstances, just as children call those beautiful who are kind to them. Habit, too, influences our judgment in matters of art, and prevents the dissatisfaction that would otherwise be felt when something more really beautiful than what we had been used to is brought to our notice.

If these things are so, proportion, or symmetry of form, to avoid confusing ourselves with the strict mathematical meaning of the word, cannot be expressed by numbers; and a much more general analysis of the forms that produce pleasurable sensations, and of the combinations of them, must be made before any valuable results can be obtained.*

* The oval is one of the most pleasing of mathematical forms, and the later developement of Pointed Architecture in this country made an approach to it in the four-centred arch. Mr. Freeman's theory does not help us to account for the apparently natural disposition of the eye to admire this form.

HEREFORD CATHEDRAL.

The substance of a Paper read before the Ecclesiological late Cambridge Camden Society, on Tuesday Evening, June 20, 1848, by F. R. HAGGITT, Esq., M.P.

THE restoration of this venerable church, which has been in progress for about the last seven years, and is even now far from being completed, has attracted less attention than it undoubtedly merits. We propose now to give some account of this interesting work. The most ancient part of the cathedral of S. Ethelbert is supposed to date as far back as 1030. The nave was entirely Romanesque till the fall of the west tower, together with the west front and great part of the clerestory, in the year 1786; after which the west front was restored by the notorious Mr. Wyatt, in that debased style of which he was so perfect a master, and which was yet less debased and less incongruous than the prevailing styles of that day; while the west tower was not rebuilt at all. The lower row of arches, however, in the nave, which are Romanesque, and are really massive and beautiful, still remain. The north and south aisles are early Middle-Pointed. The choir in the lower part is Romanesque, and in the upper First-Pointed. The choir aisles, with the exception of some arches of Romanesque character, are early Middle-Pointed. There are double transepts, of which the south-west is Romanesque, being the most ancient part of the church (some Third-Pointed windows, which have been inserted, being excepted), and the north-west is early Middle-Pointed, having triangular-headed arches and windows. The Lady Chapel is First-Pointed; and underneath it is a crypt of about the same date. Two Third-Pointed chapels remain, one opening into the Lady Chapel, and the other into the north choir aisle. The central tower is First-Pointed and very massive; it is supported on four Romanesque arches at the point of intersection of the choir and nave with the principal transepts.

Thus the church is highly interesting to the antiquary, from the number of different styles it contains; whilst to the more devotional mind of the ecclesiologist it will, we trust, when thoroughly renovated convey that solemn and religious impression, the existence of which is so true a test of the real success of church-building or restoration; nor, we may hope, will the mere careless spectator, or thoughtless visitor, be able to leave it without some passing feeling of reverence.

The repairs were commenced in 1841, when the dangerous state of the piers which support the tower became apparent. The most remarkable circumstance about their unsound condition was, that—unlike most similar cases—it was owing to the fault of mediæval and not modern builders. A low Romanesque tower had been taken down and replaced about the end of the thirteenth or the beginning of the fourteenth century by a very large and massive First-Pointed tower, built on the same piers. “The consequence was,”—we quote from the able statement of the Dean of Hereford,—“that no sooner was the tower finished than the pressure upon these piers, composed of a

central or internal mass of rubble, constituting the core, and this faced or cased with worked stone called ashlar, soon began to manifest its effects; the weight so compressed the core that it destroyed its cohesion and tenacity, and reduced it in many parts to almost powder, and this being by the weight above thrust against the outward casing caused it to crack and split in every direction, and in various places to bulge out in the most frightful manner." Unwilling or unable to attempt the rebuilding of the whole, those who had the direction of the repairs of the church at that period devoted their energies to keeping up the tower as it was. "They began by drawing from the bottom the old and failing stones, and replaced them with larger pieces of the closest and hardest they could obtain. This was practicable to some little height, but there they found that the enormous weight above them was so doing its destructive work, that they were necessarily obliged to adopt a different expedient. . . . The mode which they adopted was this. They formed with much labour and cost stones of about twelve or fourteen inches thick in the exterior portion, having in the interior at each end cogs or projections of about a foot cube; then they took out of the old Norman wall, stones corresponding in size with these cogs, and thus the weight of the superincumbent masonry tied these in, whilst the stones against the face of the wall counteracted the tendency to bulge. All these stones were cramped in transversely and vertically in different places by lead and iron."

The complete restoration of the tower was a stupendous task. It took nearly four years, and a cost of about £11,000 has, we believe, been incurred, including the expense of examination, in securing it from falling during the works, and completing its repairs. It was necessary to excavate between the piers from north to south on either side of the tower to the depth of 10 feet, and to fill the cavities with concrete. Not only the interior of the base of the tower was strengthened in this manner, but on the south and east sides an area of 32 feet by 23 feet in each was so dealt with, and a somewhat smaller area also on the north side. Another very important cause of the dangerous state of the tower, and of that part of the building which adjoined the lantern, was that some of the arches had been weakened by the mistaken plan of building up within them, with the intention of supporting them. Mechanical principles appear to have been very imperfectly understood at Hereford, or no such grievous piece of folly would ever have been perpetrated. These unsightly and destructive masses of stone and mortar have also been removed. The piers have been restored, and the tower put in thorough repair; and the internal columns of the lantern being now visible form a very striking feature of this part of the building. A cieling has been introduced, handsomely painted—a proof, we hope, that the whole of the interior decorations are to be executed with becoming richness and magnificence.

In order to convey some idea of the interior of the cathedral, as it will appear when restored according to the plan proposed, we will briefly describe it, beginning from the west end and proceeding on-

wards to the Lady Chapel. It is a small cathedral, one of the smallest, we believe, in England. We have before said that the west end of the church was rebuilt by Mr. Wyatt. The door and the window above it are, as might be expected, as inappropriate and as incorrect as anything (except a square-headed door and window of the Grecian style) could well be. On entering the nave, one would be at once struck with the massive beauty of the columns and arches, which are Romanesque, and have not been much injured except by whitewash. The clerestory, however, is Mr. Wyatt's, though somewhat less bad than the west door and window. The nave when completed will contain oak seats for the congregation; and a stone pulpit is to be erected against the north-west pier of the tower. The screen between the nave and choir, which will most probably be placed west of the lantern, is to be of open work. We need not say how highly we approve of this arrangement; the old system of packing the whole congregation into the choir, and leaving the nave empty and almost useless, is so monstrous, that one would think it must in the end work out its own reformation; but we are anxious to express our hope, that the revived plan of putting the laity in the nave will be fully carried out, and that the choir will be reserved exclusively for the cathedral body, consisting of clergy, lay-clerks, and choristers; and that the congregation will be kept entirely to the nave (entering the choir only for the purpose of receiving the Holy Communion) whether a large or small number be assembled.

We make this remark because we believe it has been proposed, and almost fear it is intended, to admit the people into the choir at all times, but to fit up the nave so as to accommodate the greater numbers which may reasonably be expected to be present on Sundays, church festivals, visitations, and other important occasions. The choir is a small one, and will not be too large for the cathedral body (if they attend the services as they ought), and we earnestly hope that the Dean and Chapter will adopt the one right system of church arrangement, and adhere to it steadily and firmly.

The north-west transept is of early Middle-Pointed character; the windows being triangular-headed. It was built towards the beginning of the fourteenth century for the reception of the shrine of *S. Thomas de Cantilupe*, whose body had previously been interred in the Lady Chapel, from which it was removed into this transept, where the tomb still stands, though the reliques of the Saint are no longer beneath it. The transept was used till the commencement of the repairs as a parish church, and has in consequence been much damaged by the outting through the columns to receive the timbers of the galleries and stopping in the fissures so cut with brickwork, by attaching mural tablets to the walls, and by the rest of the modern fittings. It is to be thoroughly repaired, and the arches and windows (now in an unsafe state) to be made secure, and the whitewash to be cleaned off. The south-west transept is (with the exception of some arches in the choir aisles of about the same date) the most ancient part of the cathedral. It is a fine piece of Romanesque work. In its east wall is a large fissure, which will of course render a careful repair of the wall neces-

sary. The west wall has, like the east, been very much injured by the erection of mural tablets against it; and it is now in an unsound state. There are an ancient fire-place and aumbry in this wall, which are to be restored. Some Third-Pointed windows have been inserted in the transept.

The entrance to the choir is to be "by gates of wrought metal, forming part of an open screen of metal work." Formerly there was a stone wall separating the choir and nave, and the organ was placed upon it. Of course the new arrangement is infinitely preferable; the organ will be placed on the side, probably in the north transept. The choir will contain all the proper fittings. The ancient carved oak stalls and throne are to be repaired; and we find among the various items the following: "A new communion table of suitable and approved character, according to design, to be placed at the east end"; and again, "A rich covering for communion table." Now we really trust that this, translated into Catholic phraseology, means an appropriate altar suitably vested. The steps are to be of Purbeck marble polished. There was formerly a horribly ugly Grecian screen at the east end of the choir; and above it a debased window, filled with painted glass, representing the Last Supper, the offspring of private munificence (unhappily misapplied, for the painted glass was very bad). This has all been removed. A noble Romanesque arch now forms the eastern extremity of the choir, and above it has been inserted a triple window, enriched with the tooth-ornament and beautiful in detail, which will be filled with stained glass. We hope an appropriate reredos will be placed behind the altar. In a drawing which came out a few years ago, the only reredos was a sort of open arcade; but this design, we are glad to find, is to be altered, and a proper one erected.

The Dean of Hereford informs us, that very lately there have been discovered some traces of three apsidal terminations to the choir and choir-aisles of the Romanesque church before the building of the present Lady Chapel.

The north-east transept contains some debased windows, and therefore is not one of the most beautiful parts of the church. This also is to be duly restored, as is the ambulatory between the choir, Lady Chapel, and transepts. In the south-east transept some modern windows are to be taken out and reinstated in stone-work.

The Lady Chapel is a well-known specimen of First-Pointed architecture. It had been used previously to the commencement of the repairs as a library; but will, we hope, when completed be duly fitted up with an altar, and used for such services of the church as may be more properly and conveniently performed in it than in the choir, such as early communions, early morning or late evening prayers.

There are five beautiful lancet windows at the east end, which are to be filled with rich stained glass of design in character with the date of the chapel: a handsome wheel-window above these has also been restored. The roof has been raised. We trust the Lady Chapel will be restored in full accordance with the remaining traces of its ancient beauty. There is a small Third-Pointed chapel opening into it on the south side, supposed to have been commenced by Bishop Audley about

1495, and probably completed by his successor. It contains together with the stone screen, which separates it from the Lady Chapel, some ancient painting. Some remains also of figures painted over some of the tombs are visible. A double piscina has been beautifully restored.

We are sorry to see the cieling, both in the choir and Lady Chapel, instead of being richly painted, covered with cement jointed so as to imitate stone, and coloured so as to imitate particularly that reddish stone which has been used for most of the repairs. This, of course, we dislike, because we abhor *all* imitations, whether of a good, bad, or indifferent character; and we think they are contrary to the principles of all good taste. In a church, however, they are especially objectionable, and accord but little with the stern reality of that religion which churches should symbolize. This is undoubtedly a good imitation, but that circumstance does not remove the objection to it; besides which, we do not think that even real stone work, left bare and unornamented, would be the best way of finishing the roof. We hope, then, that this defect may be at some future time corrected.

There are some encaustic tiles at the east end of the Lady Chapel; these are to be relaid and made good, where defective, with tiles of corresponding design; and the whole of the chapel will be paved with new tiles, as will also the ante-chapel (from which there is to be a flight of stone steps leading up to the Lady Chapel); and, if we understand rightly, the whole of the cathedral is to be similarly paved, the tiles in the choir being, of course, of a richer character. We hope that in the sacrum, at least, they will be coloured.

The crypt, which is under the Lady Chapel and communicates with it by steps, is an ancient one. It contains in the middle a tomb, with the figures of a man and woman engraved on it, the date being 1497. We are not aware that anything is to be done to the crypt. Having mentioned the subject of tombs, we may add that in this, as in most old churches, there are many beautiful monuments, effigies of bishops and other churchmen of the mediæval times, presenting that striking contrast to the semi-heathen designs so prevalent in modern days; which contrast, remarkable as it is in all the various details of ecclesiastical art, is nowhere more so than in comparing the different kinds of memorials which the past and present ages have assigned to the departed.

The exterior of the roof of the choir and Lady Chapel has been newly covered with lead, and along the ridge of it runs a metal crest with the inscription "*Laudate Dominum.*" There is a handsome, though much too heavy,* gable cross at the east end. The Lady Chapel, viewed from the exterior, appears half detached from the rest of the church, part of the building connecting it being a good deal lower than the chapel itself. At the eastern gable of the choir, a beautiful and massive cross has been erected, under which, and opening into the space between the roof and inner cieling, is a trefoiled window, and a little below it, on either side, a panel cross has been very well carved on the wall. Under these again appears the triple window

* The fault of these crosses is their enormous magnitude.—*Ed.*

before mentioned. Two pinnacles of rather elaborate design complete this gable.

With the exception, however, of the view of the east end of the choir and Lady Chapel, the exterior appearance of the cathedral is less pleasing than that of the interior of the building. The incongruity of the various parts forces itself strongly on our notice, and the west end is (it would seem) irremediably spoilt; but the huge tower forms a very beautiful and imposing feature.

One sad drawback to the restoration exists—the want of funds. Above £20,000 have been subscribed, or promised; but, at least, £12,000 more are requisite for the completion of the work; and it is to be hoped that the liberality of zealous Churchmen will be directed to this object. It deserves their attention, for an attempt is here being made to revive the true church-arrangement, and a due celebration of the Holy Services: and it is to the success (under the blessing of Providence) of endeavours of this kind in places so well fitted for them as our ancient cathedrals, that we must look for the recovery of so many who have wandered from the path of obedience. Only let this and all cathedrals be more thoroughly adapted to the wants of the people, by throwing open to all alike the advantages of increased accommodation for worshippers, and by bringing home to their hearts all-important truths and all-important practices of devotion, through the medium of their constant services and solemn ceremonies; and, we may add, by the noblest application of the most sublime of the arts,—sound Ecclesiastical music (eminently fitted as this much despised and neglected style of music is for devout worship)—and we may then trust that the Church will be again as in by-gone ages, loved and obeyed by all, to the discomfiture of heresy whether existing within or without her pale.

ACCOUNT OF THE COLOURED FRAGMENTS OF A CARVED REREDOS LATELY FOUND IN S. JOHN'S, WELLINGTON, SOMERSETSHIRE.

It appears from some interesting letters, accompanied by tracings, received from Mr. C. E. Giles, architect, of Taunton, that the chancel of Wellington church being under repair, the flooring was disturbed; and below it were found, turned upside down, some beautiful sculptures in several detached pieces; nearly all the faces and prominent parts being broken by the hammer, but retaining the gilding and colour nearly perfect. Exposure to the air, however, soon caused the polychrome to fade, and by this time probably only faint traces of it remain. These sculptures are described as being all cut out of a white clear grit sandstone, found in the neighbourhood.

The most probable supposition seems to be that these are the fragments of an elaborate reredos. The Crucifixion,—represented in a space of 20 inches high, by about 25 inches broad,—probably was the

central compartment: on each side were trefoiled niches, so disposed as that a larger figure, averaging 17 inches high, in a niche the whole height of the relief, alternated with pairs of smaller figures, one above the other, each about 8½ inches high, ranged in smaller compartments, two of which are comprised in the height of the sculptures. Along the top there would seem to have been a row of canopies, also coloured, with a small angel between each pair. Mr. Giles has not been able to put the fragments together; but he thinks the S. Christopher must have been at one extremity.

The Crucifixion represents our LORD (in the most conventional way) extended on a T cross. The compartment is foliated under a square head: the ground is blue, thickly pounced with fleurs-de-lys in gold, but at the lower part a green colour has been added over the blue, as if to represent a background of country. The fleurs-de-lys can also be seen under the superadded green, but have not been gilt. The cross itself is of gold, with a floriated border of red and black along every edge. The figure of our SAVIOUR has the hair of gold, and the drapery also of gold, with red and black lines on the folds. It would seem that there were originally two small figures of angels, one at each extremity of the arms of the cross. Near the cross stand two soldiers, much mutilated. At the dexter side are two more figures, apparently the Blessed Virgin supported by another female. The one which seems to be the Blessed Virgin is remarkably draped: the dress is of gold, with a cross-pattée on the breast in black, and black edgings, with blue sleeves and a blue mantle: the hair is golden. The other figure has a tunic of dark red, bordered in gold, and a mantle of gold lined with blue, and turned up and hemmed in red. Two other figures, on the sinister side, seem to be a soldier and a figure in a cope: but in most unintelligible attitudes.

One considerable fragment contains four large and six small figures in niches. The first, on the dexter side, appears to be a female, gorgeously habited and holding a handkerchief. The tunic is blue, powdered with gold and red spots, and hemmed in gold: the mantle gold lined with vermilion and bordered with green, embroidered with a flowing pattern of vermilion and gold. The second figure is a bishop, with mitre, staff, and chasuble, and giving the benediction. The third appears to be holding his own head after decapitation; and would be S. Denys, were it represented as a bishop. Fig. 4—a large one—is elaborately coloured and habited, and carries a staff, scrip and bottle; but no cockle-shell—indeed, no head-dress at all—which should make it S. James. No. 5, seemingly in crown and cope, is too much mutilated for explanation. No. 6 is an abbess with staff and book. No. 7 has a cope and spear, and may represent S. Philip. No. 8 is an archbishop, over No. 9, another abbess: and No. 10 is S. Peter, arrayed with great magnificence.

Another piece contains seven figures, three large and four small. The first is a large one, and is habited in a cope, much mutilated, remarkable for a thick cord passing round the neck and depending in front. Figure 2 is perhaps S. John at the Latin Gate, being a figure half immersed in a vessel or barrel. Below it is S. Catharine, and an

angel destroying the wheel. Figure 4, a large female figure carrying a sword may probably also represent S. Catharine. No. 5 is a six-winged cherubim, carrying (it would seem) a soul in a linen cradle:—by no means an uncommon representation. The niche below it is vacant; two holes remain, by which a figure would seem to have been pinned in. The 7th figure is a bishop in the attitude of benediction.

A fourth fragment contains but one large figure, probably S. Mary Magdalene, and two small ones, one a bishop, both carrying labels.

A fifth sculpture contains a large S. Christopher, and two smaller niches, of which one has a ship—of yellow with a white sail charged with crosses in vermillion, the crew yellow, and sea blue; and the other a most singular representation of a mermaid, with glass and comb!

Another large piece contains two large and four smaller figures, which cannot be assigned to particular saints; and a seventh fragment displays S. Michael, with the dragon and scales, and, in two smaller niches a shrouded figure (such as is occasionally seen in brasses) and a naked figure walking over a toothed instrument.

An eighth fragment, containing two large and four small figures, is much mutilated. One large figure holds the hull of a ship; the other, a male, appears to have a long club. Of the smaller ones, two seem to be deacons in dalmatics, and one holds a fringed label.

The ninth piece has a large figure complete, and the half of a second, divided by two small figures in copes.

It further appears that this reredos was originally mutilated of all projecting parts, and then filled up with plaister, upon the levelled surface of which were painted the Commandments in black letter. At some later time they were removed from the East wall, and laid down, on their faces, for the chancel floor.

And now as to the date of these interesting remains. The character of the foliation of the stone-work would point to about the year 1400, early in the Third-Pointed period. This date is confirmed by the armour in which the soldiers are dressed in the panel of the Crucifixion. They are seen,—in spite of the dreadful mutilation they have suffered,—to have a camail round the neck, a tight-fitting jupon emblazoned; a horizontal studded baldric, or sword-belt, and pointed sollerets on the feet. The year 1400 will be a date, rather late perhaps than otherwise, for that point in the transition from mail to plate armour, which is indicated by these particulars. It is curious to observe that the jupon of one of the figures is emblazoned with scorpions: a device represented by ancient artists occasionally on the surcoats of the quaternion of soldiers who were present at the Crucifixion,—since revived for the same purpose by Overbeck.

The above date is also confirmed by the costume of some of the female figures. The large S. Catharine, for example, has a close-fitting surcoat, or bodiced gown, with an outer mantle fastened by a jewelled strap or band across the breast. There is no wimple, however, nor head-dress, the neck being bare and the hair long and flowing. This dress is well known as belonging to the close of the 14th century—the reign of Richard II. and Henry IV.

The true date, therefore, may be fairly concluded to be a little earlier than the year 1400. It may further be observed, that no figure in the series has a nimbus; and that the tracery of the niches, as well as the figures, was all beautifully diapered and coloured.

The general date of the chancel of Wellington church being of the transition from First to Middle-Pointed, this reredos must have been a later addition.

Our thanks are certainly due to Mr. Giles for his careful notes and tracings. The original tracings, with the memoranda of the colouring both of the figures and stone-work, and a collection of interesting details from the same church, all sketched by Mr. Giles, may be inspected by the curious in the rooms of our Society.

REVIEWS.

Holy Baptism: a Dissertation by the Rev. W. MASKELL, M.A., Vicar of S. Mary Church, Devon, and Domestic Chaplain to the Right Rev. the Lord Bishop of Exeter. London: Pickering, 1848.

WE could scarcely speak in too high terms of this most valuable work. Such a treatise was not more wanted by our Church than it has been ably executed by the present author. It can scarcely be doubted that this volume will at once take its place among those required to be mastered by candidates for Holy Orders: nor can we easily imagine its being superseded by any more complete dissertation.

It would be out of our immediate province to enter upon the merely theological questions discussed by Mr. Maskell, except in so far as a correct belief and practice with respect to the Sacraments must lie at the bottom of all proper arrangements of a material church for their celebration. We shall, therefore, content ourselves with mentioning a few subjects which will more particularly interest our readers.

In the first place Mr. Maskell insists most strongly throughout his volume—and proves his point, we think, most conclusively—on the identity of the present English Church with the English Church before the Reformation. And this fact must be accepted not only in its bare statement, but in its consequence, viz., that the unreformed and reformed doctrine and practice must be the same except where otherwise expressly and authoritatively declared. This, as our readers well know, has been our constant argument with respect to chancels and many particulars in the administration of the other Sacrament: and we cannot but wish that Mr. Maskell had given us a separate section on the ecclesiological requirements for Baptism—the font, its nature, and position and material; its cover, and look; the time of filling it; the vessel for affusion, &c., such as might be collected both from ancient English canons and the visitation articles of our seventeenth century bishops. If, as is earnestly to be hoped, Mr. Maskell is going to favour us with a Dissertation on the Sacrament of the Lord's Supper, we trust that such a practical

section with respect to the sanctuary, altar, and all its appurtenances, may not be forgotten.

An extract, on the subject of lay-baptism, will not only give a sample of Mr. Maskell's style, but will embody one view of the important argument we above referred to.

"Repeating once again,—for it is a most important fact, and one which has not been sufficiently considered in the attempts to settle this inquiry,—that the doctrine of the Church of England upon the validity of lay-baptism up to the year 1549, had been insisted on over and over again, and was as well known to all her members both clerical and lay, as any doctrine which she held,—repeating this, I say that if any alteration in her teaching has been, since that time, really made, we have a right to expect it to be as plain and precise as we find has been the case in similar things.

"Thus the teaching of the Church of England, before the Reformation, with respect to indulgences, and purgatory, and the denial of the Cup in the Holy Eucharist, and of the papal supremacy and the like, was clear, definite, and open: not less so, her teaching on the same doctrines, since that period. If therefore, she has indeed changed her belief as to the validity of lay-baptism, why can we not at once point plainly to some declaration of that change, equally open and undeniable?

"Not alone as regards this question immediately before us, but with reference to much, both of doctrine and of practice, of the very highest importance, I would earnestly, in this place, urge one word of warning and advice. Merely to serve a purpose, and to support a theory, let us be very careful in appealing to what we style the decisions of the Church of England since the Reformation, when those decisions are to be deduced, not from open and dogmatical assertions, but from verbal alterations and changes of rubrics—from additions in one place, and omissions in another,—which no one offers as conclusive, being at the best available only to create a doubt. We do not know how soon we may be obliged to rely as our best and truest foundation, for even vital principles of our Faith, upon this; namely that the Church of England *now* holds, teaches, and insists upon, all things whether of belief or practice, which she held, taught, and insisted on before the sixteenth century, unless she has, since that time, plainly, openly, and dogmatically asserted the contrary. Such, at any rate, is the well-known rule in the parallel case of her canons of discipline and ecclesiastical law." (p. 220.)

We proceed to notice the rare instances in which Mr. Maskell mentions any ecclesiological details in connection with his subject. In a most interesting note (page 6) on the early practice of communicating infants immediately after their baptism, he says that from this custom "arose that other of dedicating with solemn rites the baptisteries: and the relics of saints and martyrs were buried in them, as in churches. . . . Also, altars were erected in the baptisteries, for the purpose of celebrating the Eucharist. Mabillon tells us of the baptistery at Pisa: 'Prope adest baptisterium in primis insigne: in cujus medio exstat fons sacer rotundo opere, cum multis fonticulis in petra excisis, in quos fonsan baptizandi olim immergebantur. Adhæret altare cum globo supra illud concavo, in quo eucharistia olim ad usum (ut veri simillimum est) recens baptizatorum asservabatur.' " Again,

"I think the following statute of the diocese of Cambrai in the fourteenth century, worth mentioning, though I am not aware of any record of its introduction into the churches of this country. 'Juxta fontes instituaturs piscina

aperta, ubi laventur manus eorum qui tenuerunt puerum, et vas lavetur quo infusus fuit puer. Super piscinam autem illam ponatur co-operculum.’”

Mr. Maskell nowhere refers to chrismatories or any other appendages to the early fonts.

The following rebuke is still needed in many quarters ;—

“In saying this I am bound to protest against the neglect, which in some parishes is suffered, of not using, according to the strict injunctions of the Church, a decent font. As year after year goes by, there is a rapid improvement in all parts of the country in this respect : nevertheless there are churches in which the parish priests still use some small sort of bason, barely large enough to dip the hand in. This does not admit of an excuse (remembering how stringent the ecclesiastical law is, as to the necessary furniture of churches) even in those places where there happens to be no font belonging to the church (See the Eighty-first Canon of 1603) ; but it is a negligence the most scandalous where there is one.” (Note 40, p. 51.)

Again, a most important note on page 90, too long unfortunately for quotation in full, urges again the necessity of using a font, and not a bason, and insists on the font being provided with a drain and plug. Mr. Maskell argues that the Priest ought himself to let off the water after a baptism, lest it should receive a second benediction. Of the rubric before the office of baptism he says :—

“The wording of this is somewhat ambiguous ; but coupled with the consideration that there is no permission to omit the prayer of benediction, the reasonable conclusion is that the water is not to be reserved from one time to another. A repeated benediction of the same water would be improper. Hence arises another reason why the ordinaries should see that all churches are provided with fonts. Where basons are indecently allowed to be used, the water is almost always carelessly left to be disposed of (somewhere or other) by a servant of the church. Such things as these may, possibly, seem to some persons matters of slight or no importance. I do not so regard them. No detail is of little consequence in the administration of the Divine Sacraments of our Blessed LORD : nor can we say how much of the irreverence so sadly shown to them by the people now-a-days, is to be traced to the irreverence with which they have been performed by too many of the clergy. I need hardly add, that, after a private baptism, the water should no less heedfully be poured away by the minister. Whether hallowed or not, it has been put to a holy use. As to the *vessels** used, see the provincial constitution of Archbishop Edmund : ‘Vas vel comburatur, vel ad usum ecclesiæ deputetur.’”

He adds that the Greek Church, like our own, hallows fresh water for every baptism : and refers, though not at such length as fully to explain the subject, to the rubric in the revised Roman ritual ordering a *sacrum baptismi* ; which, as many of our readers know, is provided by a partition in the bowl of the font.

The reader will not be surprised after what has just been quoted to find Mr. Maskell stating, in his own measured language, that he “would not hastily condemn the custom, which is very widely followed

* Some of our readers may be glad to be reminded that we have provided for the manufacture of suitable vessels for private Baptisms. The Secretaries will receive applications.

by our Clergy, of dipping the right hand into the font during the words which I have specified above, [*Sanctify this water, &c.*] as containing the form of hallowing or benediction," p. 90. Less satisfactory, perhaps, is his recommendation of a single rather than trine affusion, as being for whatever reason rather the wish of the English formulary; although his preferences are, of course, in favour of the more Catholic practice.

We remark in a note on page 125 a passage very well worth quoting. Mr. Maskell had mentioned certain remarkable resemblances between some eastern forms of the words of baptism and some French ones, and continues :—

"The liturgical student will possibly recognize here also another link in the chain of evidence, which may be brought to prove the Eastern origin of the Gallic and British Churches. This is a very important inquiry. I would refer to a note upon the subject in my work on the Ancient Liturgy of the Church of England, p. lj. 79."

We cannot forbear quoting another extract, from the extreme importance of the fact it embodies; a fact of which even our own readers may probably need to be continually reminded. Speaking of the Hampton Court Conference of 1603, Mr. Maskell remarks that "it was after all nothing more than a Conference; it was no expression of the synodical voice of either province, or even of one diocese, of the Church of England." And he adds :

"So also we are bound to look upon the alterations which, as a Book of Common Prayer, distinguished the Book of 1604, and those which for nearly sixty years succeeded it, both from the first Book of Edward the Sixth, and from the present Book, in use since 1662. It rested upon no authority beyond the opinion, (great, I do not hesitate to admit,) of certain Bishops, and of the Crown; falling far short of that which we can alone recognize as sufficient; that is, the authority, in her provincial councils, of the whole English Church. And however weighty, or however light, the fact may be in controversy, it is a fact, which cannot be too often repeated and insisted on, that from the first Book of Edward VI. to the present Book of 1662, there was no Common Prayer Book, which we ought to or can admit to have been duly authorized by our Church. This, as to certain peculiarities of the Book of 1552, is of most material consequence." (p. 229.)

Another most important view is introduced, quite *obiter*, in the following passage :—

"The Canons of 1575 have been much relied upon; or rather one of them, the 12th, which, it seems agreed, was not published with the printed copies of the Canons then passed in Convocation. The question is, why was it omitted? Probably, because happily it did not receive the royal assent. The object of the Canon was to prevent lay-baptism, on the authority of the Bishops, acting conjointly, as being authorized 'to expound and resolve all doubts' which might arise of the true meaning of any parts of the Prayer Book. Now, in the first place, I contend that the power which the Bishops thus claimed, exceeded that which is given them in the Preface to the Prayer Book: according to that Preface, which is also statute-law, the Bishop of each diocese may resolve doubts which parties shall propose to him; but the Bishops of the province have no authority to meet together, and put their own interpretation upon any rubrics whatsoever. This would be to enact new rubrics, not to ex-

pound old ones. And each case of doubt is to be met and resolved from time to time, by individual Bishops, as it occurs. Nor am I clear, that if one parish priest in any diocese has any doubt as to the true meaning of a rubric, and applies to the Bishop for his judgment, that another, who has no doubt, would be bound to obey that judgment. It seems required, that before the Bishop's judgment can be binding, there should be a doubt existing either in the mind or as to the practice of the inferior minister." (p. 238.)

We must draw these unconnected notices to an end ; first expressing our wish that the rare volume of Postills, upon each gospel in the Prayer Book of 1549, published in 1550, which is introduced to us at page 295, might be republished : nor could we have a better editor than Mr. Maskell. We may, perhaps, at some future time, recur to the main drift of this Dissertation : we now leave it, repeating our unqualified admiration of it. Many of our readers will be led, we trust, by the varied extracts we have given, to make acquaintance with the volume itself.

A Letter to the Rev. Thomas Bowdler, M.A., on the fitness of Gothic Architecture for Modern Churches. By JAMES PARK HARRISON, B.A. Oxford : J. H. Parker, 1848. 8vo. pp. 31.

LORD LINDSAY's assertion that we want "a new architecture expressive of the epoch and her Anglican faith," has prompted Mr. Harrison to a brief reply, in which, after recapitulating the arguments which the title of his pamphlet would lead us to expect, he continues to give us his views of Church Arrangement. These are in the main the same as ours, a fact for which, considering Mr. Harrison's eminence as a practical architect, we are very thankful. In one point, the doubt he throws upon the necessity for a screen, and in his reason for it, we must differ from Mr. Harrison.

The ordinary usage of the English Church for some time past has undoubtedly been for non-communicants to retire ; but Mr. Harrison would not only search in vain for any authoritative injunction ordering this, but he would find that in those churches which have of late years been most characterised by adherence to the rubric, the presence of non-communicants during Holy Communion has become a very frequent practice. The question he opens in this paragraph is too extensive for us to enter upon here ; but it is clear that he confuses the functions of the western screen with those of the eastern iconostasis. He should have been more explicit in his reference to the Roman use : as a fact it is certain that screens are now only found in a minority of Roman Catholic churches, but they were in some form an universal feature of English mediæval churches. Again, Mr. Harrison rather hastily pronounces against all modern piscinæ as being unrealities.

Considering that we have had so little communication with Mr. Harrison, we hail his witness in favour of those principles which we have always upheld with the greatest satisfaction, coming as it does from an independent source. We cannot, however, dismiss his pam-

phlet without noticing one feature in it so remarkable that we can hardly suppose that it is unintentional, and yet it would be difficult to assign any reason for it. As might be supposed, Mr. Harrison has, in the course of his argument, to refer to various authorities, both of former times and contemporaneous. Among the latter we find Mr. Cockerell's Winchester paper, a paper read before the Oxford Architectural Society, the English Review, Mr. Dudley's Naology, and the Builder. From the first page, however, to the last, there is not so much as an allusion to the existence of our Society, or to a single one of the publications which it has put forth as a Society, or to those which are the production of its leading members, and so notoriously belong to its school. We do not wish to claim for ourselves more than we deserve. We are ourselves conscious of innumerable faults, which the public may not be aware of. We have asserted things to be facts which we have been compelled to acknowledge we were mistaken in. We have hazarded theories on insufficient evidence, or doubted what we should have embraced; but this we do know, and we defy any one to gainsay it, that for nine years we have been active in the same cause for which Mr. Harrison has also been battling; and that we have in numerous instances been the cause of those forms and arrangements of churches being adopted which he advocates in the pages now before us; and we think that in justice—if not to ourselves, yet to those professional brethren of his, who have been more closely allied to us than he has been,—he ought to have made some acknowledgment of that branch of the ecclesiological movement which took its rise at Cambridge. As it is, a person who had been out of England for some years, might, on his return, find Mr. Harrison's pamphlet, and learn from it that a totally new cycle of ideas was comprehended in the word "church" to what he had ever dreamed of, and yet all the while be completely ignorant that there ever had been such a thing as the Cambridge Camden Society.

The writer of the present review has individually less delicacy in making this complaint, because his connection with the earliest publications of the Society, including the first series of the *Ecclesiologist*, in which our views were put forth in their newer features, was so slight as hardly to deserve a thought. Mr. Harrison cannot urge that his argument gave him no opportunity of such an acknowledgment. The following foot-note in page 12—"The fleur-de-lis at first may appear an exception; but it is clearly emblematic of the Holy Trinity, and often of the Cross and Atonement,"—might have afforded a graceful opportunity of alluding to that article on Poppy Heads in our pages, in which this was so clearly and beautifully elucidated. Again, he constantly uses the word *sacrarium* for the Christian Holy of Holies. Might he not have said that we were the first who brought into common use this term, previously little used in that sense? We should be very curious to learn what explanation Mr. Harrison will give of this remarkable omission; and we think we have a right to expect such from him, asking for it as we do in no captious or inimical spirit, but simply with a view of ascertaining how we stand in the estimation of one whom we have always regarded with the most friendly feelings.

We trust, if the pamphlet comes to a second edition, that Mr. Harrison will rectify a double mistake which he has allowed to slip through the press. The only Greek word he uses is *κίγκλιδες*. This is printed twice;—first as *κικλιδες*, and secondly as *κεγκλιδες*, and neither time accentuated. There is a passage in page 10 which would seem to claim for England the merit of having developed for herself Pointed out of Romanesque. This is a claim which modern chronological researches have surely proved to be untenable.

An Attempt to discriminate the Styles of Architecture in England. By the late T. RICKMAN. Fifth Edition, with very considerable additions and new plates. London: J. H. Parker. 1848. pp. lvi. 239, lxxv.

MR. PARKER has at length brought out his long-promised edition of Rickman, got up in the handsome manner (exaggerated in the cover to mere gaudiness) for which his publications are distinguished. It is very profusely illustrated both with engravings and woodcuts, many of them however borrowed, as is Mr. Parker's wont, from his other publications. We have some relief this time, owing to the churches of Northamptonshire having supplanted the Memorials of Oxford in the place of honour, though the latter are not yet put upon the retired list. Mr. Parker, while he has scrupulously preserved the text of his master, has, by the insertion of numerous additional passages in brackets, considerably increased its value as a book of reference. We cannot pass over this subject without protesting against the ingenious way in which he has attempted to let off Rickman for what, to say the least, was an instance of *aliquando bonus dormitat Homerus*. As is pretty well known he describes sedilia in this fashion: "On the south side, at the east end of some churches are found stone stalls, either one, two, three, or sometimes more, of which the uses have been much contested." Such a paragraph of course called for a bracketed addition, for anxious as the most enthusiastic editor of Rickman might be to vindicate his honour against all recreant knights, he would not for very shame overlook this marvellous proposition—and accordingly we find the brackets, which wind up the sentence in this explicit manner: "[but they are now generally considered to have been the seats for the officiating ministers, and are called sedilia.]" "Generally considered"! why you might just as well say, that London is generally considered to be the capital of the British empire. This is really too bad, with the old sedilia being restored on every side, and new ones made in new churches, to talk of their being "generally considered" what no man in his senses doubts their being. But this mystification does not end here. The unfortunate student is not yet let off. He has to be still further bewildered for the glorification of Rickman.—A foot-note is likewise given, and this bids us "See the *Archæologia*, vols. x. and xi., in which will be found a long controversy, on the subject of the original use of these seats, not without interest from the number of examples cited on both sides." We have never read, we frankly own, this contro-

versy, and had Mr. Parker referred to it as a proof of how much at sea the last generation were on ecclesiological subjects even in points which (as the question of the use of these "stone stalls" would have been) the slightest acquaintance with existing practices of the Continental Church would have set at rest, we should have welcomed the information as curious. But hobbling as it does in its ambiguous phraseology after that marvellously incomplete palinode in the text, we must pronounce against it as simply helping to eke it out. We think it hardly worth while to cite instances where additional matter, or seasonable cautela had better have been added. Among the additional matter is a full descriptive catalogue of the engravings. Mr. Parker has judiciously reprinted two Appendices, on Saxon Architecture in England, (with interesting illustrations), and on the architecture of a part of France. He has however omitted the attempt at an Ecclesiology of England, with the intention of using it as the foundation of a separate work, "*The Ecclesiastical and Architectural Topography of England*," of which the first Part, "*Bedfordshire*" has since appeared, and which we proceed to notice.

The Ecclesiastical and Architectural Topography of England, published under the sanction of the Central Committee of the Archæological Institute of Great Britain and Ireland. Bedfordshire. Oxford, and London: J. H. Parker. 1848, 8vo. pp. 56.

THE scope of this work will be best comprehended by our extracting the first paragraph of the advertisement. "This work is founded upon the Appendix to Rickman's '*Attempt to discriminate the styles of Architecture in England*,' and will include the whole of his Notes, both printed and manuscript, but so much enlarged as to form an entirely new work. The plan is intended to give some account of every church in England, with notices of mediæval buildings, whether domestic or military, in their respective localities. The usual ecclesiastical arrangement into deaneries has been taken as the basis." We heartily wish success to so important an undertaking. Our readers will recollect that some time back we advocated the necessity of a publication similar to the present. The present number contains an introduction to Bedfordshire, and then the description, arranged according to deaneries, of all the churches in the county. We could still wish for some future Ecclesiologicon on a larger scale, but the present will in the mean while serve as a very useful manual. The churches which are most worthy of notice are distinguished by an index. "A series of illustrations to accompany the work will be published if due encouragement should be offered."

Rickman's nomenclature is, we are sorry to say, pertinaciously adhered to. A map is given;—but unfortunately it only includes the more noticeable churches. This is of little real utility. It should be on a larger scale, and then some distinctive mark might indicate these.

Strange to say, the book is not paginated; such an omission in a work of reference is very inconvenient.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

AN Evening Meeting of this Society took place on Tuesday, June 7th, 1848, at 8 P.M. in the School-room of Christ Church, S. Pancras.

The Rev. W. Dodsworth, V.P., having taken the Chair, a paper was read by J. D. Chambers, Esq., M.A., of Oriel College, Oxford, the Treasurer, on Ancient Crosses, forming a continuation of a paper on the same subject, which appeared in the *Ecclesiologist*. It was profusely illustrated by sketches and engravings. A paper was also read by the Rev. W. Scott, M.A., of Queen's College, Oxford, on Wooden Churches; the substance of which is printed in the present number. Besides numerous specimens of ancient embroidery, chiefly belonging to the Society's collection, there were exhibited some beautiful modern imitations, especially some worked by Miss Agnes Blencowe. The Rev. J. F. Russell also submitted to the Meeting a small picture belonging to him, apparently a fragment of a *gradino*, and containing the half-figures of a bishop and a monk within small circles—reputed to be a work of the B. Angelico of Fiesole. The Meeting, which was largely attended, adjourned at half-past ten o'clock.

A Second Evening Meeting was held in the same school-room, on Tuesday, June 20th, 1848.

The Venerable the President took the Chair, at 8 P.M., supported by the Rev. W. Dodsworth, V.P. A paper on the Ecclesiological Movement in Scotland, part of which will be found in the present number, was first read by A. J. B. Hope, Esq., M.P., M.A., of Trinity College, Chairman of Committees. This elicited some observations and corrections from the Rev. J. Rodmell, late of Edinburgh, and a conversation ensued in which several members took a part. Upon the motion of F. H. Dickinson, Esq., a vote of thanks was given to Mr. Rodmell for his contributions, on ritual subjects, to the pages of the *Ecclesiologist*. A paper, on the Restoration of Hereford Cathedral, was next read by F. R. Haggitt, Esq., M.P., B.A., of Baliol College, Oxford, after which the Very Rev. the Dean of Hereford gave some additional explanations and information. The substance of Mr. Haggitt's paper appears in our present number. The Dean of Hereford having mentioned the discovery of the foundations of the three eastern circular apses of the former Romanesque Cathedral, the Rev. P. Freeman rose to inform the Meeting that a precisely similar discovery had just been made in Chichester Cathedral. The Rev. J. F. Russell exhibited on this occasion an exceedingly beautiful illumination, from his collection, representing the Death of the Blessed Virgin. This had belonged to the late Mr. Ottley, and was described at length in Dibdin's *Bibliographical Decameron* and by Dr. Waagen. It is attributed to Don Silvestro degli Angeli, a Camaldolese monk of the fourteenth century. A variety of specimens of church-plate of the Society's manufacture were also exhibited. This meeting was attended by

Archdeacon Merriman of Albany, Cape-town, and G. Stephens, Esq., Professor of Anglo-Saxon in the University of Copenhagen, to whom the Society was indebted for the Icelandic Homily on the Dedication of a Church that appeared in the *Ecclesiologist*.

The following Members have been elected since the last report :

John Blyth, Esq., 113, Aldersgate Street.

Rev. H. Burney, M.A., Wavendon, Newport Pagnell.

Rev. W. H. Pearson, M.A., Oxford ; S. Nicolas, Guildford.

The Sub-Committee appointed at the request of the Bishop of Fredericton, to consider the subject of wooden churches, have been able, by Mr. Butterfield's aid, to promise some drawings early in August.

The Annual Report for 1847—8 is now going through the press.

OXFORD ARCHITECTURAL SOCIETY.

Wednesday, May 17th.

At the first Meeting of the Society in Easter Term, William Butterfield, Esq., was elected an honorary Member, and the following gentlemen ordinary Members of the Society.

E. W. Gordon, Christ Church.

Digby Walsh, Balliol College.

Rev. John Gregson, M.A., Brasenose College, Sutton Courtenay, Berks.

Among the presents received were some beautiful rubbings of Monumental Brasses lately executed by Messrs. Waller and presented by them; Rickman's Architecture, presented by Mr. Parker; and Freeman's Proportion in Gothic Architecture, presented by the Cambridge Architectural Society.

The Report of the Committee was then read by the Hon. G. F. Boyle, Senior Secretary. It referred to the beneficial results likely to arise from a gratuitous and more extensive circulation of the Annual Reports of the Society's proceedings; it further announced that some of the Senior Members of the Society had kindly intimated their intention of reading a series of Papers at the Meetings of the Society during the Term, "on the Structure and Arrangement of a parish-church."

The Report concluded by congratulating the Society upon the presence of one of their Patrons, the Lord Bishop of Brechin.

The Rev. W. Sewell, B.D., of Exeter College, then proposed to the Society some observations on the conditions to be required in giving that tone and character to parochial churches, which result rather from their general arrangement and style, than from any particular portion of the edifice. Mr. Sewell pointed out the importance of preserving in them a character distinct from that of ordinary life, of investing them with a general aspect of repose, solemnity, truthfulness, and grandeur, and of preserving associations with antiquity. Mr. Sewell further suggested in what mode this object might be obtained without great cost or magnitude. The observations were preliminary

to a series of papers to be read by other Members of the Society on the arrangement and construction in detail of the several parts of a parish-church.

Mr. Freeman, of Trinity College, in reference to some remarks made by Mr. Sewell, mentioned some instances of ancient churches in which one side of the exterior was more highly decorated than the other, and among others S. Cross, and Romney Abbey.

The Meeting was then adjourned.

Wednesday, May 31st.

The President took the Chair at half-past eight o'clock. The following gentlemen were elected :—

H. N. Oxenham, Balliol College.

W. F. Bryant, Wadham College.

The presents received since the last meeting, were two drawings of Archbishop Parker's Grammar School, Rochdale, presented by Mr. Clarke, the architect employed in its restoration, and a series of coloured drawings of the frescoes lately discovered in the church of S. Laurence, at Reading, presented by Mr. John Billing. Mr. Parker gave some account of the work now in progress entitled the *Ecclesiastical and Architectural Topography of England*. It is founded upon the appendix to Rickman's *Attempt to discriminate the styles of architecture of England*, and will include his notes, together with much original information. Mr. Parker proceeded to make some remarks upon the terms used by Rickman, whose nomenclature he preferred to that introduced by the Cambridge Camden Society, and since adopted by various writers on Ecclesiastical Architecture. Mr. Freeman said that he had always adhered to the terms used by Rickman as convenient, though far less philosophical than those adopted by the Cambridge Camden Society. (He further denied that the term "First-Pointed" was originally invented by that society, but that it was used by Mr. Britton.)*

Mr. Patterson objected to Mr. Rickman's nomenclature as not conveying the ideas of the various styles to the mind. He considered the terms used by the Ecclesiastical late Cambridge Camden Society as preferable, as they did not convey any erroneous impression to the mind. Mr. John Billing then proceeded to give an account of some drawings exhibited by him in illustration of the frescoes recently discovered in S. Laurence's church, Reading, to which the attention of the Society had been directed at one of the meetings last term.

The Rev. J. L. Patterson, of Trinity College, proceeded to read a paper on "The Nave of a Church," being the second of a series to be read by different members of the Society, on "The Structure and Arrangement of a parish-church." Mr. Patterson commenced his paper by defining the subject "the nave of the church" as the worship place of the laity, and secondly the place for their instruction, for the celebration of certain sacramental rites and of Holy Baptism. He remarked

* We were ignorant of this.—Ed.

that there was but one inevitable and necessary principle on which all church building, restoration and arrangement, should depend—the principle of regarding them as a religious work dedicated to the glory of God. He applied his principle to the various details of arrangement and decoration of the nave, the separation of the sexes, the use of polychrome to the utmost extent, and other such points. He ascribed the origin of the common prejudice against the use of colour in churches to a want of harmony and inter-relation in the choice of colours, their position, &c. He pointed out that the source of offence given by ecclesiologists was not so much for the alterations they introduced in themselves, as for a certain unreality and striving after effect which he cautioned his hearers against in their works of this kind. He mentioned incidentally the lamentable effects of such ignorance of the first principles of liturgical propriety, as was evidenced by the recent alterations at Westminster Abbey, and apologized for dwelling so long on first principles, which to many might seem the merest truisms, on account of the oblivion or ignorance of them which still characterized so many of our clergy and professedly ecclesiastical architects. He entered into some particulars concerning the use of the remoter parts of churches of complicated ground plans, showing that they had practical uses at the present time; and in conclusion he apologized for the mention of such details as plans for warming churches, &c., and stated that he did not put forward these remarks in a dogmatic spirit, but with a view to being useful to church restorers, he believed that all he had said concerning arrangement, decoration, &c. would be referable to the two heads of his definition (which he believed to be sound and the only true ones), and said if it could be shown that they were not, he should, he trusted, be forward to retract them.

Wednesday, June 14th.

At a Meeting of the Society this evening, the Rev. the President in the Chair, the following new Members were elected :—

R. G. Buckston, Brasenose College.

Rev. G. W. Huntingford, M.A., New College.

The Presents received were—

1. Plans and Drawings of the Church of S. John, at Colabah, presented by the Committee for the erection of the Church.
2. Junius Elucidated, presented by Mr. Britton.
3. History of Kirkstall Abbey Church, presented by Mr. Whately of Christ Church.
4. An Account of the Holy Trinity Church, Ely, by Mr. Hewett, one of the Secretaries of the Cambridge Architectural Society.

The Report of the Committee was then read by the Hon. G. F. Boyle, senior secretary.

The Report mentioned the proposed alteration of the two first rules, and the revision of the whole code.

It also mentioned the gratifying intelligence of the recent completion of the Monumental church, at Colabah. This edifice has not been

erected according to the plans which were originally sent out for the approval of the Colabah Committee by the Society, assisted by Mr. Derick; but though inferior in size and decoration to the design, which could not be put into execution from a deficiency in the funds raised for the completion of the church, must claim the attention of all who are interested in the progress of ecclesiastical architecture in India. It may be as well to mention that this is not the first occasion on which the Colabah Committee have acknowledged the assistance which the Oxford Architectural Society have been enabled to give them.

The Report then proceeded to congratulate the Society on the approaching visit of the Bishop of Fredericton to Oxford. The Society would doubtless be glad to see one who has done so much for the cause of ecclesiology among us, and may hope that he will himself be present when the Society greets him for the first time as a patron.

Dr. Bliss having been elected Principal of S. Mary Hall, has become *ex officio* a Vice-President of the Society.

The Rev. J. E. Millard, M.A., of Magdalen College, then read a paper "On the Ground Plan of Churches and Arrangement of Church-yards," being the third of the series of papers read by different Members of the Society on the Structure and Arrangement of a parish-church. Mr. Millard began by observing that the consideration of the ground-plan was of more than common importance, since upon it depended at once the beauty, propriety, and utility of the building. Others had discussed it on a symbolical, and practical grounds severally, but he proposed to argue from all these combined. The essential parts of a church are the nave and chancel, the relative proportions of which should be duly observed; and, which is of more consequence, the chancel of whatever size, ought to be reserved for ecclesiastical persons, by whom the offices should be said in that place. He objected to the western or any ancient position of the tower being slavishly persisted in, but thought no good effect would be gained by deviating from precedent without obvious reason. It was often of importance to gain the area of the tower for the use of the congregation either by building it between nave and chancel, or in any other position, by placing the ringers in the first story and sealing the ground floor. He was disposed to think the multiplication of aisles beyond the ordinary number an evil, as, besides inconvenience to the congregation it gave a square form to the church. An aisle might be conveniently extended by an eastern chapel. Transepts he wished to confine to large cross churches, where their proper dimensions could be preserved, and thought that porches should not be employed merely to make a church complete where poverty or want of room required them to be of stunted proportions without much use or beauty. Mr. Millard briefly alluded to the theory of orientation, and exhibited thirty-six ground plans traced from a survey of Norwich, showing their deviation from the exact line of east and west. He considered that the care of church-yards was much disregarded. Draining was neglected, rank weeds suffered to grow, idle intruders admitted, and cattle suffered to graze in them. He hoped the time would come when the aspect of them would be greatly altered by the adoption of more Christian monuments, and

of churchyard crosses. He wished to see the yew and the evergreen trees planted, and recommended the lichgate as the most proper entrance.

The Rev. the Master of University College, stated that in the church about to be erected at Headington Quarries, near Oxford, from the designs of Mr. Scott, all the characteristics deemed essential by Mr. Millard would be preserved.

Mr. Lingard, of Brasenose College, referred to the recent alterations effected in the interior of Westminster Abbey, and stated that they were entire failures.

The Rev. J. L. Patterson esteemed them a gross breach of the first principles of ecclesiastical arrangement.

The Rev. J. E. Millard mentioned the church lately erected at Bradfield, near Pangbourne, as having a chancel and apse, and north and south aisles; the apse being groined with chalk. It is built from a design of Mr. Scott's.

Mr. Freeman stated that where there is a central tower as at Iffley, the area of a tower was used as a chancel, and the chancel as a sacarium. He proceeded to state his approbation of the remarks made by Mr. Millard on the imperative necessity of separating the nave from the chancel.

The Rev. the Master of University College then gave an account of the restoration now being effected on the exterior of S. Mary's Church. He alluded to the unsatisfactory nature of restorations generally, and stated that in the case of S. Mary's, the task of restoration would be a most difficult one, though nothing would be done without careful consideration, so as to prevent as much as possible any deviation from the original design. The work of restoration will be at present confined to the group of pinnacles on the south-east side of the tower. The statues will not be restored at present. The material used in the restoration of the decayed portions is Tainton stone, which appears to have been used in the older portions of the edifice. He further alluded to the great variety of carving on portions of the roof and pinnacles as showing that the workmen in the middle ages exercised their own ingenuity and taste, without fixed rules in every case.

After some further remarks made by Mr. Millard, Mr. Jones, and Mr. Parker, the meeting separated.

Wednesday, June 28th.

The Rev. the President in the Chair.

Mr. Arthur Charles Wilson, B.A., of Christ Church, was elected a Member of the Society.

Among the presents received were a collection of Brasses, presented by Mr. Robins, of Oriel College; and some drawings of portions of Salisbury cathedral, and of Nether Wallop church, by the Rev. W. Grey, of Magdalen Hall, Corresponding Secretary.

Mr. Lechmere, Junior Secretary, then read the Report of the Committee.

The Report alluded to the proposed alteration of some of the Rules, and the revision of the whole code, and announced that the subject would be brought before the Society early in the ensuing Term. It further mentioned the resignation of the Librarianship by Mr. Freeman, and the election of Mr. Lingard, of Brazenose College, to that office; and of Mr. Whately, of Christ Church, to serve on the Committee.

The Rev. the Master of University College, Vice-President, then read a paper, illustrated by numerous plans and drawings, on the "Remains of the Priory of S. Martin, at Dover, with observations on Norman apses."

The Priory was erected A.D. 1131. The refectory is nearly perfect, and the ground plan, which has been lately opened out, presents many interesting illustrations of Norman design.

Dr. Plumtre compared the existing remains with the supposed extent of the priory, and proved his theories relative to the details of the refectory and other portions of the buildings, by most accurate and ingenious measurements. As the result of the rev. gentleman's researches is about to be published, a more enlarged account of his paper has not been given for insertion in the Report.

Annual Meeting, July 4th.

The Reverend the President in the Chair.

After a few preliminary remarks, the President alluded to the presence of Mr. A. J. B. Hope, M.P., the munificent promoter of the foundation of S. Augustine's College, Canterbury. He then in the name of the Committee proposed him as a Vice-President of the Society. The proposal was carried by acclamation.

Mr. Lechmere, Secretary, was then called upon by the President to read the Annual Report of the Committee, which was as follows :

"The events to which the attention of the Society will be most naturally drawn on the occasion of this their Ninth Annual Meeting, are both numerous and important. The Committee feel that they may in all honesty congratulate the Society upon a steady continuance in promoting the ends of its institution, and upon many occurrences of the highest interest, both among ourselves and elsewhere.

"It is now three years since the Committee congratulated the Society and the Church at large, in the reproach of centuries being removed from the venerable Abbey of S. Augustine. What was then matter of expectation has now been accomplished in full perfection before the eyes of many of ourselves. Since we last assembled in this room, the recovered Sanctuary has been solemnly dedicated to its holy use, and the spot whose name recalls the first efforts of other Churches for the conversion of our new race has become the fountain from whence the same precious gift, will, we trust, be spread far and wide among other lands.

"And while our attention is directed to this, by far the most noble instance of individual munificence, seconded by correct ecclesiological taste, to which the present revival of Catholic feeling has given birth,

it will be our pride to recollect that the author of it now ranks not only among our members, but among the foremost of our officers. But we have not to go so far from our own home to point to instances of church architecture and restoration bearing the highest testimony to the skill and bounty of their authors. This very day is to witness the consecration of a church in our own diocese, which may claim a high place in our regard as the work of several of our own members, as well as for its intrinsic merits; the Committee allude to the church at Bradfield, near Reading, a most interesting specimen of modern skill, and must call attention to the fact that, since our glorious ministers of old, but few temples have been reared which are so strictly the work of the priestly architect. Another church still more intimately connected with ourselves, and which must share the same honourable place in our Report with the one last mentioned, is rapidly approaching perfection. The Committee refer to the chancel and tower recently added to the chapel at Littlemore, which formed the subject of one of the Society's earlier publications. By these additions a building which claims a high place in our regard as one of the earliest fruits of revived Church Architecture, has had its principal deficiencies, both artistic and ecclesiastical, most nobly supplied. Again, a glance at the important restorations effected, at a greater distance from our own immediate neighbourhood will sufficiently testify to the progress of ecclesiological feeling and action throughout the land. The Cathedrals of Hereford, Canterbury, Ely, and Manchester, the glorious churches of Hull Holy Trinity, Hedon, Hinden, and S. Mary Redcliffe, have in a greater or less degree been rescued from neglect and dilapidation, and great and manifest improvement is visible in the mode in which these restorations have in most cases been effected.

"But while they have much on which to congratulate the Society both at home and abroad, the Committee cannot blind themselves to the fact that much still remains to be done before the triumph of correct principles can be considered complete. Not to go into obscurer and less important examples, the noblest church in our land, the royal Abbey of Westminster, has been during the past year restored in a manner which must make it evident to all that every principle of ecclesiastical arrangement has been utterly neglected.

"While we see in such a place architectural beauty and ecclesiastical propriety alike trampled under foot, the Committee feel that no risk, no feeling of reluctance, could justify them, either as Churchmen or as lovers of the art which we are assembled to promote in passing, by such an event in silence.

"And this circumstance naturally leads the Committee to look with still greater anxiety than they would otherwise have done on the works now in progress in our own University Church. They feel bound to state that, as far as the mere work of repair has hitherto proceeded, they had seen nothing open to objection; but they cannot conceal the apprehension with which they look forward to the most important and delicate work of renewing the mutilated statues, and the upper part of the pinnacles; portions in which a certain amount of original work cannot fail to be required.

"Nothing short of the very highest skill, taste, and feeling, both in

architecture and the kindred arts can hope to be at all successful in producing anything like a satisfactory result. The Committee would however fain hope that their apprehensions may be groundless, and that the restoration of S. Mary's spire may be successful in itself, and an earnest of the more extensive renovation so cryingly demanded both by the external and internal state of the magnificent fabric, of which it is the most conspicuous ornament.

"The Committee regret to say that the same fault which has destroyed the interior beauty of Westminster Abbey is likely to be committed though on a less important scale at Wells and Ely, but it is hoped that the utter failure of Westminster will induce the guardians of those churches to reconsider their determinations. To turn from this painful subject the Committee are happy in being enabled to point out a church the restoration of which must, as far as it has gone, be regarded with the most unqualified satisfaction; they mean S. Nicolas, Kemerton, the incumbent of which is the well-known and universally honoured Archdeacon Thorp, President of the Ecclesiological Society, whose name alone would be a guarantee for the correctness and beauty of everything under his auspices.

"Of the restoration with which the Society, as a body, is most intimately connected, that of Dorchester Abbey Church, the Committee earnestly regret that they can add nothing to the statement made in the Annual Report, published during the preceding term. They can only repeat the statement that the sacarium has been restored to a state, not indeed of ideal perfection, but certainly of the nearest approach to it which the funds allowed. The work is at present standing still, for the circumstance that there are now no funds at their disposal, but it will be continued as soon as fresh donations may give them the opportunity, which they would fain hope may not be far distant.

"Nor can the Committee omit mention of the approaching restoration of Merton College Chapel;—a chapel consecrated in the thirteenth century, and which forms the type and model for nearly all the college chapels in this university, would in itself command our reverence; but when it is stated that this chapel is the well-known and most glorious one attached to the oldest collegiate institution in England, it will be felt that the restoration now to be commenced by the warden and scholars of that foundation, commands our most earnest sympathy as Churchmen, as Englishmen, and as Oxonians.

"To turn to the internal affairs of our own Society, the Committee have first of all to deplore the loss of the two Prelates of highest rank, whom we had the honour to reckon on our list of patrons, the two venerable Primates of Canterbury and York. On the other hand they have to congratulate the Society on two happy accessions made during the last year, to the highest class of our members, caused by the elevation of one of our own body to the episcopal throne of Brechin, and more recently by the wish expressed by the Lord Bishop of Fredericton to enter into the same relation with our Society. None here present need be informed of the eminent services by which his lordship has won the admiration of all who would see the internal glory of the Church reflected on her material sanctuaries; they need only point to the most vigorous and efficient of the provincial societies

as still retaining the energy originally communicated by him, and to the noble work of the cathedral church, now proceeding in his remote diocese.

"The Society has also during the past year added to the list of its Vice-Presidents, two Presidents, and one non-resident Member. This last accession, that of the Very Rev. the Dean of Hereford, is one to which the Committee would refer with peculiar pleasure, as closely connecting them with the main author and promoter of perhaps the very greatest work of church restoration which has been witnessed for many years. And while referring to this subject, the Committee cannot refrain from commenting with the admiration it so well merits, on the manner in which the duty and privilege of so glorious an undertaking has been impressed upon the landowners of the diocese, in a pamphlet which has emanated within a year from a lay member of our own Society.

"Of the two honorary Members who have been elected since the last annual meeting, the Committee have great satisfaction in alluding to the name of Mr. Butterfield, a gentleman so well known for his attainments in many of the subsidiary arts, and who has derived an additional claim upon the regard of our own Society from the manner in which he has conducted the restoration at Dorehester.

"The Committee announce with regret the resignation of the Librarianship by Mr. Freeman, who has so long and so ably filled an office in which he was most valuable from his intimate acquaintance with the principles and details of architectural design, and the zeal and attention which he bestowed upon the promotion of the Society's interests. Mr. Lingard, of Brazenose College, has succeeded Mr. Freeman in the office of Librarian.

"During the past year no meeting has passed without some accession to our ranks, and among the senior and non-resident portion of the newly elected members, we may reckon more than one name of distinguished rank and reputation in the Church; while the juniors have contributed their full proportion to the working energy of the Society.

"The only publications of the Society during the past year have been the *Manual of Monumental Brasses*, and the first of the new series of *Annual Reports*. The latter sufficiently tells its own tale, and it is hoped that it has been found by members in general to be as great an improvement upon the former method of editing the Society's proceedings, as it has been the design of the editorial body to make it. The former more important publication has been now for several months in the subscribers' hands, and its scheme and intent have been so often alluded to in this place, that the Committee will do no more than pay a final tribute to the zeal and perseverance of Mr. Haines, to whom it is mainly owing that a work which was originally designed as little more than a catalogue of one portion of the Society's property, has been raised to what the Committee hope they are justified in considering a standard text work on several important and interesting branches of archæological science.

"The Committee have great pleasure in referring to the many interesting and valuable papers read during the year, especially as in several

instances they have been the composition of members not among their own body. A supply of papers from members in general and not exclusively from members of the Committee, is what they earnestly wish to promote. The Committee would especially refer to the series on the Structure and Arrangement of Parish Churches, which has occupied the greater part of the present term.

"During the latter part of the term a sub-committee has been engaged in revising the present code of Rules, and the alterations proposed will be submitted to the Society at an early opportunity after the long vacation. Another subject which in the course of the ensuing term will be brought before the notice of the resident members of the Society, is the institution of an Heraldic Section, by means of which the attention of members may be directed to the study of a branch of ecclesiology hitherto somewhat neglected by our Society.

"The principal external event of the past year, has been the alliance which our Society has entered into with the newly-formed Buckinghamshire Architectural and Archæological Society. The Committee fear, however, that the connection between our own and other similar bodies, is in many cases little more than nominal, and heartily concur in the wish which has been more than once expressed by the Ecclesiological Society, that some means of more effectual co-operation among the different societies could be established; though they much regret that they must also unite in the statement made at the last annual meeting of that association, that no satisfactory means of accomplishing this desirable object has as yet presented itself to them. The Committee have, as usual, to conclude their Annual Report, with pressing on the minds of members at large the advantages afforded by the long vacation, for the study of architectural antiquities. Much, doubtless, yet lurks undiscovered in the nooks and corners of our own country—many examples of beauty and singularity which are as yet unrecorded at all—and still more, of which our Society as yet possesses neither drawing nor description. And to any more adventurous spirits, whom the present aspect of affairs may not deter from visiting other lands, the Committee would suggest, that anything that can throw light on foreign architecture, will always be most acceptable to the Society, which, in its work of promoting ecclesiological research, recognizes no distinction of language, country, or climate."

The Report was then put from the chair, and unanimously received by the Society.

Mr. A. J. B. Hope then rose to express the satisfaction which he felt at being present on so gratifying an occasion as the Ninth Annual Meeting of a body so practical in its objects, and so highly esteemed, as the Oxford Architectural Society. He wished to convey to the Society his deep sense of the honour which they had conferred upon him in electing him a Vice-President. Though, from his intimate connection with the sister Society he could not devote his whole attention to the Oxford Architectural Society, he should always take the greatest interest in its proceedings, and it would always afford him the greatest pleasure to be present at its meetings.

The Rev. J. H. Pollen, M.A., Fellow of Merton College, then read

a paper on "The Arrangement of Chancels," being the concluding paper of the series on "The Structure and Arrangement of a Parish Church."

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

Annual Meeting.

THE Annual Meeting of this Society was held on May 30th, at the College Hall, South Street, Exeter. The Chair was taken by the Right Rev. the Lord Bishop of Fredericton, the original founder of the Society, and its first able and zealous Secretary. His Lordship's presence was warmly acknowledged by the members of the Society.

The Report of the Committee was read by the Rev. N. F. Lightfoot, M.A., one of the Secretaries. It commenced by observing that the Members of the Society would join with the Committee in welcoming as their President for the day one, who, before he was called to a more extended sphere of duty, thought that a portion of his time could not be better spent than in first organizing, and then labouring for, a society within our own Diocese, which should bring before us the duty and then teach us the best manner of ordering aright that which is the highest object of man on earth—the worship of Him Who dwelleth in the temple not made with hands: for who can doubt that this is the true end of all ecclesiological science?

The Report then alluded to some few instances in which, during the seven years of its existence, its objects had been impugned; and added that the prospects of the Society are now very cheering; new members from all portions of the Diocese are continually being added to it; an active and able District Committee has been established at Plymouth; the numbers in which district are now forty instead of ten.

During the year plans have been laid before the Committee for building a new church in the district of S. James, Stoke Damerel; at Boldiew, Biscovy, Bolventor, Charlestown, Wendron, Herodsfoot, and Treverbyn, in Cornwall; for rebuilding the churches of Virginstow and of Gerrans; for enlarging and repairing the church at Sandford; for reseating or otherwise improving the churches of Halberton, Chittlehampton, Cullompton, and Buckland Brewers, in Devon; and Laneast, S. Veryan, and Budock, in Cornwall.

The Cambridge Architectural Society and the Archæological and Architectural Society for the County of Buckingham, have been received into union during the past year.

It was in conclusion observed, that the extent of the labours of the Committee depends not upon themselves, but upon the Society at large; and no one, it was added, who is acquainted with the state of many churches in every part of the Diocese, can fail to acknowledge that they have still much labour to anticipate; that there are still too many places where the spoiling hand of time is year by year committing its ravages, and the restorer's hand is yet unknown.

The Treasurer's report showed a balance in favour of the Society, and a large amount of arrears.

The Right Rev. Bishop Coleridge moved, and the Rev. Prebendary Scott seconded, the appointment of officers:—as President, the Ven. Archdeacon Fronde;—Vice-Presidents: Rev. Preb. Hole; Rev. W. J. Coppard; R. Chichester, Esq.; R. J. Marker, Esq.;—as Secretaries: Rev. N. F. Lightfoot, M.A.; Rev. H. Sanders, M.A.;—as Treasurer, Architect, Curator, and Committee, the same as in the year preceeding.

The following new members were elected:—

Rev. John Ingle,
Mr. W. Spreat.

Several presents were received; amongst them two volumes from the Archæological Institute; from Mr. Tucker, an account of some Roman remains in Thames Street, London; from the Cambridge Architectural Society, a paper with illustrations on Proportion in Gothic Architecture; and a series of drawings from A. Tozer, Esq.

A paper was then read by Rev. J. L. Fulford, M.A., on the best method of carrying on the work of "Church Restoration"; this was followed by an account of S. German's church, by — Furneaux, Esq., an old member of the Society, and an active member of the Plymouth Committee; a letter from — Spence, Esq., was read, illustrating a plan adopted by him for preserving and restoring Monumental Brasses. Mr. Spence first takes a copy of the brass with oil and black-lead on silver paper; the copy is then carefully pasted on clear thin white pine; the lines are cut out with a penknife, or angular chisel; the paper is then removed, and the wood is gilt and painted as the case may be. It can be safely stated, that the plan adopted by Mr. Spence is a most effective one; it would also be a means of very profitable amusement to those who take an interest in ecclesiological pursuits, and would serve both as an inducement and a source of practice to many who would attempt to adorn God's house by wood-carving, the work of their own hands.

The Bishop of Fredericton then gave a most interesting account of his own efforts in church building in the Diocese of Fredericton, and of the worse than English-conventicle characteristics of the churches in his Diocese. His Lordship was evidently much pleased to meet again those with whom he had in time past worked as a "Church Restorer"; and now as a "Church Builder," he most abundantly proves that both in the one work and the other the true motive is the Glory of God.

After a most interesting meeting, the members received their copies of the transactions for the year 1847.

PLYMOUTH DISTRICT.

A meeting of this Society was held at S. Andrew's Chapel School-rooms, on Tuesday, June 27th, the Rev. W. L. Nichols in the chair, when an able and elaborate paper was read by the Rev. W. D. Morrice, on the "Principles of Architectural Proportions." The lecturer, after observing on the singular and undesigned coincidence by which it appeared that several individuals had, simultaneously, and apart

from each other, arrived at the same conclusions, though from different premises, proceeded to show how the Masonic symbols, viz., the square, circle, and equilateral triangle, formed the basis of the distribution of the component parts and proportions of the generality of our finest mediæval structures. This theory was supported by reference, not only to many of our cathedrals and abbey churches, but also to several of the parish-churches of this diocese, as Ottery, Pyeworthy, &c. The lecturer also exhibited several drawings of windows, &c., in which the tracery was wholly designed on this principle, which reached its perfection in the Middle-Pointed style, and was gradually lost sight of when, in the Third-Pointed period, panelling was substituted for tracery. After an animated discussion, the meeting came to the conclusion that it was desirable to test the practicability of this theory by applying it to one or more churches in the neighbourhood, care being taken to select such only as have not had their proportions altered by any subsequent alterations and additions. The meeting then named the fine old church of Plympton S. Mary for the object of their next excursion, which was fixed for the 5th of July. Votes of thanks having been given to the chairman and the lecturer, the meeting broke up. The undermentioned were elected members :—

Rev. A. Buller, Mary Tavey.
 Rev. G. C. Carrighan, Sutton-on-Plym.
 Rev. P. Holmes, Plymouth.
 E. B. Procter, Esq., Devonport.
 Mr. Bovey, Union Road, Plymouth.

CAMBRIDGE ARCHITECTURAL SOCIETY.

May 26th.

THE Reverend the President in the Chair. The following new Members were elected :—

L. C. Balleine, Trinity College.
 J. Bealey, B.A., Trinity College.
 Rev. Blois Turner, F.S.A., Halesworth, Suffolk.

The publications of the Ecclesiological late Cambridge Camden Society were laid upon the table, being a present received from that Society; and the Secretary was desired to convey the best thanks of the Meeting for them.

The President announced that Mr. E. D. Kershaw had requested the Society to accept the resignation of his Office as a Member of the Committee; and proposed a vote of thanks to Mr. Kershaw for his services, which was carried unanimously.

Mr. A. H. Stephen, of Trinity College, read some interesting notices of the progress of Ecclesiastical Architecture in New South Wales, alluding particularly to the exertions of a Member of the Society, the Rev. W. H. Walsh, of Christ Church.

Mr. J. W. Hewett read a paper "on the Sacramental Character of

Christian Architecture," communicated by G. W. Cox, Esq., of Trinity College, Oxford; for which the best thanks of the Society were returned.

June 2nd.

At an extraordinary Meeting, the Rev. the President in the Chair,—
Some anastatick drawings were received from Mr. C. R. Manning, and two views of the Exterior and Interior of a Church at Picton, Western Australia, from the Rev. C. Swainson, V.P.

The Rev. President read an interesting account of the Church of S. Mary at Bethlehem, for which the Meeting warmly returned its thanks.

After some remarks from Mr. J. W. Hewett, on the services to be rendered to the Society, and to the cause of Ecclesiology, by the researches of Members during the long Vacation, the Meeting separated.

ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

At the monthly Meeting of the Committee held on Thursday, June 1, in the Vestry, Aylesbury church, letters were read from several parties.

The new edition of Rickman was presented to the Society by Mr. Parker.

An illustrated notice of the church and parish of Wormenhall, Bucks, in MS., was presented by the Rev. J. Statler, Vicar of the parish.

An engraving of the elaborate Romanesque Font of Stone church, was presented by the Rev. C. Lowndes.

Two brass rubbings of Robert Morle, from Stokenchurch, were presented by Mr. J. K. Fowler, jun.; also rubbings from the churches of Upton, Stoke Poges, Monks Risborough, Great Hampden, and Drayton Beauchamp, in this county, by the Rev. A. Baker.

A Report of the restoration of the parish church of Iver, and of new churches in the parishes of Linslade, and Hambledon, in this county, was made to the Meeting.

A Sub-Committee was appointed to make arrangements for an Anniversary Meeting of the Society, to be held some time in the course of the present or next month.

The monthly Meeting of the Committee was held on Thursday, July 6th.

A letter was read from the Right Rev. the Lord Bishop of Oxford, expressing his inability to preside at the Meeting on the 12th instant, as at first proposed, but his hope of doing so at some later period in the month, of which full notice should be given. It was agreed accordingly that the Meeting should be postponed.

The following presents were made to the Society :—

Freeman's "Proportion in Gothic Architecture," with Plans, by the Cambridge Architectural Society ; "Testamenta Vetusta," relating to this county, by the Rev. R. E. Batty ; "Proceedings of the First General Meeting of the Bedfordshire Architectural and Archæological Society," by that Society ; Harrison's Letter "on the Fitness of Gothic Architecture for Modern Churches," by the Rev. A. Baker.

Lithographs were presented of the Priory Church, Dunstable ; Drayton Beauchamp Church ; and a view of a church designed for Adelaide, South Australia, (W. Slater, 99, Guildford Street, Russell Square, Architect) ; which latter was much admired.

It was stated by the Secretary that one of their Members (Mr. J. Hewett), was preparing a series of patterns of encaustic tiles for publication ; and that another (Rev. R. E. Batty) was collecting drawings and notices of the Baptismal Fonts in this county, with a view to a paper on the subject ; that therefore he would gladly undertake to forward to them any information on either subject supplied by other Members.

Other ordinary business was transacted.

NEW CHURCHES.

S. John, South Hackney.—This church has been lately consecrated. As we have in a former volume described its architectural character, we shall now chiefly confine ourselves to some remarks upon its fittings. We consider the completion of such a church in a suburb of London to be a very great and an encouraging fact, for open as the structure before us is to grave criticism both architecturally and ecclesiologically, yet there is a magnitude about it which is very imposing, and it is conceived and fitted with a catholic intention. The nave is extravagantly broad, and accordingly, besides the two rows of poppy-headed seats, extending into the aisles, there is a central block of free sittings of an inferior design, though likewise made of oak. The want of an unencumbered central passage is a most serious drawback to any church, in appearance, in ritual decency, and in the convenience of the congregation. Some of the seats, moreover, to the east are furnished with doors,—in short, are pews. The font, which stands in the crossing of the alley between the north and south and west doors, is furnished with a drain, but has not yet got a cover. The kneeling-stone is correctly placed. We fear this central position of the font will not be found a convenient one. The alleys of the nave are paved with large tiles, of a sort of yellow and light red, arranged diamond-wise. The lantern, which is destitute of a central tower, is vaulted in wood, but the sides of the cells are straight. We cannot divine why the architect should have resorted to so ungraceful an eccentricity : which has but one redeeming merit, that it does not torture the wood. It is painted with sacred emblems and legends. We may here remark that the external appearance

of the church would be inconceivably improved if a light "tourrelle," like those at Amiens and elsewhere, were to be placed at the intersection of the cross, although we know no English precedent for such a feature. It has received numerous special gifts, and we trust this one may not be wanting. As it is, this part of the church, from its great height and size looks distressingly bald, from the great elevation above the ground, and comparatively small size of the transept windows (of four lights) with early unfoliated tracery. The transepts not broken internally by door or any architectural enrichment look very bare. They as it were exclaim for pictorial enrichment, and we earnestly hope that it may not be long before they receive it. The chancel consists of two bays, and a three-sided apse beyond, and is groined in wood, in this case curved. The wood, which is not painted, is so disposed as to produce picturesque effects of tint. The sacrum occupies one bay and the apse, and is fenced by an oaken rail, rising one step. The chancel rises on three steps which occupy the depth of the heavy arch. We are very sorry not to be able to say that the ritual arrangements are such as we can call satisfactory. With a chancel of this size, had the vestry stood elsewhere there would have been ample room for a sufficient number of stalls. Instead, however, of this most fitting arrangement being adopted, a prayer desk has been placed at the entrance of the church against the pier on the north side, occupying the width of the steps, with two faces, the prayers being read southward, and the lessons westward. It is of oak and elaborately carved. The pulpit is correspondingly placed on the north side, and likewise of elaborately carved oak. It is far too large. Against the east wall of the north transept is a clerk's pew looking westward, and beyond it another smaller one. Is there a sub-clerk at Hackney? A bench-table, with arcaded back runs round the sacrum and chancel, and a long desk has been placed before this on the south side of the chancel; but the untowardly central position of the vestry door prevents the possibility of one being placed on the other side so as to ensure the antiphonal performance of common prayer. But as there is another door into the vestry from the north transept, we should, as the less evil, counsel the blocking up of the one from the chancel. The chancel is paved with encaustic tiles; the sacrum is carpeted. If we complain of there not being sufficient accommodation in the chancel for dignified common prayer, we cannot do so of there not being such in the sacrum for the most majestic celebration of holy Communion, as the bench-table all round is cushioned, thus affording seats for a very large concourse of assistants. We fear that this may be made to perform the duty of stalls when there is more than an ordinary gathering in the church. The altar unfortunately does not stand on a footpace, and the altar cloth spreads out at the sides. There is a large credence recessed on the north side. The flat surface of the arcading in the apse is richly diapered—the two slant sides likewise containing the Commandments, Creed, and Lord's Prayer. All the five windows in the chancel, long lancets with incipient tracery in the shape of trefoils in the head, are filled with painted glass by Mr. Wailes in his new style, and are deserving of great praise; they are rich and yet well relieved, and the drawing is attended

to. There is in the whole chancel a considerable polychromatic effect. The western windows of the aisles, and one in the clerestory (well designed by an amateur) are by Mr. Wailes: the windows of the transepts and nave including the clerestory, (excepting one by Messrs. Ward and Nixon) are filled with painted glass by Messrs. Powell, in praise of which we cannot speak highly. The aisle windows, by a Mr. Castell, might just as well have had plain glass as what they contain. Plain glass would have passed by unnoticed; the present attempt to combine some colour and pattern with translucency, only strikes the visitor as a failure. If good painted glass is not thought desirable, we should strongly advise the substitution of Powell's stamped quarries in them. The diaper grounds in the transept windows are too cold in tint, particularly as the groups in the head have a very deep blue ground. All the stone work is very well carved. The tympanum of the west door contains Our Blessed Lord walking upon the waves. The mouldings of the nave arcade are of very early First-Pointed character. We observe with no pleasure the strange anachronism of a Romanesque corbel-table under the spire, which is of stone, and of a considerable elevation. The tower contains a rich peal of eight new bells. It is we can assure our readers with no pleasure that we feel bound to criticise points in a church which is the fruit of so great munificence and zeal. It is a striking monument, reared by one of a generation now passing away, of how soon and to what an extent the Church of England has already begun in her religious structures to assert her unity with the Catholic Church of bygone times. We ought in conclusion to remark that replacing as it does an older parish-church, and situated as it is in a suburb of London, the founder had to contend with difficulties and prejudices which might not elsewhere occur. The contrast between it and its predecessor (itself of no extremely old date) which is about to be demolished, is most edifying.

S. Andrew, Bradfield, Berks.—We hardly know whether we ought to notice this church as a new one or as a restoration; since, however, its type has been materially changed, its size much increased, and but a small portion of the old structure incorporated into the present building, we think that the present will be the more proper head to treat it under. The history of its elaboration is curious. It is the gift of one noble-hearted individual, who is also the parish-priest. This gentleman (we are not, we trust, transgressing in stating this) is an intimate friend of Mr. Scott, and naturally put the work into his hands. At the same time he is himself an enthusiastic ecclesiologist, and did not at all abdicate his own opinion. The undertaking began without its full extent being realised; and so the work went on, gradually increasing in importance, (the founder acting as clerk of the works), till the result has been a church, which, though in many respects not the church we should have counselled, is yet one of the most solemn and impressive ones, and one of the most Catholic in its arrangements which has been produced in our communion since the revival. The old church consisted of a square-ended chancel, originally First-Pointed, but much mutilated, about 40 feet by 20, and of a nave of about 46 feet in length, under the same roof as the chancel. The nave and aisles,

that to the south narrow, under the same roof, and divided from the nave by a very early First-Pointed arcade of two bays, with a huge parallelogrammatic pier in the centre, and two unequal responds of the same description. The north aisle, which was broader with a separate gable, was of early Middle-Pointed, with an arcade of three bays and octagonal pillars. The tower was Jacobean, but of good outline, with a late flowing Middle-Pointed window, shifted from the west end of the church. Of this structure nothing remains except the north aisle and the tower. The south aisle has been rebuilt of the same width as that to the north. The founder of the church having a predilection for the earliest age of Pointed, that retaining numerous Romanesque forms, preserved this style in the new aisle, though the arcade has been made of three in place of two bays, a couple of square piers with angle shafts replacing the huge central pier, or piece of walling. Chancel-aisles have been added, the one to the south, of one bay, covering the rector's family burial place (consequently somewhat raised), and containing the organ (which has been enlarged by Mr. Holditch); the one to the north of two bays, of Middle-Pointed, corresponding with the nave aisle, except that the arcade separating it from the chancel is, like the rest of the structure, of semi-Romanesque, of two bays, the central pier consisting of a huge circular pillar, surrounded by four small shafts. The arch separating this from the nave aisle is the chancel arch of the old church, of good, plain First-Pointed. Beyond this aisle is a spacious sacristy. The chancel has been lengthened by the addition of a groined apse, making it upwards of sixty feet in length, and strange to say is properly fitted and used. There was authority for an apse in two neighbouring churches. The successive elevations of the chancel are well managed, there being nine steps between the nave and the altar. To begin from the west: in front of the chancel is a sort of narrow solea, rising on one step; on this stands the eagle facing westward; this is of wood, and of a design suitable to its material. The chancel itself rises on two more steps. The old church had a peculiar feature in a couple of solid masses of masonry, projecting from the chancel arch on each side, which formed the base of the original screen. It had been Mr. Scott's wish to have retained these and the original chancel arch. This was found impossible. He has, however, reproduced them in his design. The chancel is filled with stalls—two on each return and eight on each side. These are somewhat heavy, but rich in their design, taken from foreign examples of an early date. The stall ends represent the apostles, in high relief, carved by Mr. Phillip. The foliage is carved by Mr. Jones, who also executed the sculptures in stone. These stalls are properly used, there being ordinarily five clergymen assisting, besides a trained choir, at the daily prayers, which are said chorally every morning and evening. The pulpit, of stone, stands at the north-western angle of the chancel, and is approached from the chancel aisle;—it is not yet completed. The whole chancel and sacristy are paved with encaustic tiles, of rich pattern, all reproduced from ancient examples found in the old church, probably derived from Reading Abbey. The screen and parcloles are to be of wrought iron; of these one parclose was fixed

when we visited in the church, and we saw two bunches of lilies which were intended to form part of the screen. The work is excessively well done, with great spirit and boldness, and yet minuteness. This is the more striking, as it is the work of the village blacksmith, who had never made anything of the sort before. He has also acquitted himself extremely well in the hinges. We may here remark that all the oak used in the church is of the growth of the founder's estate. Beyond the stalls is another rise of two steps and a rather long empty space (occupying the site of the original sacarium). The litany desk stands here. We cannot think that this is its proper position, eastward of the stalls. We should recommend the eagle to be brought into the chancel, and the litany desk to take its present place. The north wall of this portion of the chancel is blank, the sacristy abutting against it. The south (in which is the priests' door), has three lancets, which, as well as all the windows in the church, are filled with painted glass, all (except some few simple ones, which are of Messrs. Powell's stamped glass), executed by Mr. Wailes. This gentleman has performed his task with great success, and in a style strikingly contrasted with many former productions of his. The drawing is good, the tinctures clear, the grounds light, throwing out the subjects in a strong contrast. Beyond this is the sacarium, with a wrought iron rail, comprised in the apse, which projects for a short space with parallel walls, and terminates in a semicircle; the western portion rises on three steps, separated from the chancel by a rich moulded arch of three orders, eastward of which the roof is of chalk groining. This portion has a lancet on each side, and contains three sedilia to the south. The semicircular part is divided into three bays, each containing a single light. It rises one step above the remaining sacarium forming the footpace. To the south are the piscina and credence, in a double trefoiled-headed niche. To the north is an aumbry. The altar must now be described. It is rich, but idiosyncratic, detached from the wall, and made of cedar wood. It is supported on five pillars, of which the central, the largest, represents the "Vine." The walls and the roof of the chancel are probably to be painted when they shall be dry enough to admit of this. We have really never seen a modern church which is more adapted for colour, and the effect of this will, we cannot doubt, be very striking. The nave is furnished with open oblong sittings, very massive. The north chancel-aisle for the children has the benches running from east to west. The font is to our mind the least satisfactory thing in the church. It stands fairly well to the right of the entrance through the north porch, but is of a very heavy design. The west window is new, of a larger size than the old one. The tower is a little raised. The roof of the chancel is coved, that of the nave open, and except from the absence of tie-beams like the old one. By a curious arrangement the valley between the nave and south aisle roofs does not rest in appearance on the arcade-wall, but is raised some little way above it upon a complicated mass of carpentry, which shows the boards of the gutter. The material of the walls is local chalk, the carvings being in Mansfield Woodhouse stone. The latter has been oiled throughout the church—we trust it will dry of a lighter tint. At present with the chalk it gives a disagreeable party-coloured look

to the work. Externally there is much variety of form;—the chancel roof being higher than that of the nave, the apse of course lower than the chancel. The external material is flint and stone, except in the tower, which is of brick and flint. The roofs are all tiled. A new north porch has been added. The view of the interior from the west end is peculiarly striking. We need not say that we should have advised the adoption of Middle-Pointed in the rebuilding of this as of every other church, from a preference founded, we believe, on reason and propriety. But next to Middle-Pointed, we believe, the style adopted is our favourite. It has a hieratic dignity and solemnity about it which makes itself strongly felt in Bradfield church. One deformity we must mention before we conclude, which we have purposely thrown to the last, as neither founder nor architect are responsible for it. Unhappily there was one faculty-pew in the church, which its holder would not abandon. Accordingly he has been accommodated with a drab-coloured flying sentry-box, placed in the south aisle, in the central arch of the arcade. The ludicrous look of this deformity, intruding where everything else is solemn and church-like, may easily be imagined. We hope that the individual, who may if he chooses rectify it, will be awakened to it.

Christ Church, Bermondsey.—This is one of the first fruits of the new fund for building churches in Southwark. It is a building in a sort of conventional Romanesque constructed of white and yellow bricks; composed of nave and aisles, with a very small projecting sacristy, and a pert-looking belfry at the south-west corner. As might be supposed there are galleries round three sides of the interior, which are however kept back behind the arcade. The pillars are of brick plastered over; the mouldings are run in plaister; and the bases stilted. There is a knowing-looking clerestory thick set with windows. The prayer-desk faces west, and is supported by one for the clerk. There are two tiers of western gallery. But the most noticeable thing about the church is the group of schools at the east end. These are in a sort of very debased style, with wooden monials, and comprise a sort of nondescript cloister, and a bright metallic belfry. Being of the same material as the church, the two piece so admirably together, that it requires a second examination to be convinced that they are not in the same style. We should not forget to say that while there is a western cross to the church, there is none on either of the eastern gables, but in lieu about midway up the coping of the east gable of the nave a chimney is introduced. The architect is Mr. Allan.

S. Peter's College Chapel, Radley, Berks. Our readers have probably heard of the new college lately established at Radley Hall, near Oxford, to give "public school" education on strictly Church principles. Of course a chapel was required to carry out the institution, and as there was not any in the house, one has been erected immediately adjacent, which, although only intended as a temporary edifice, has an appearance of solidity and dignity about it which is very striking. The material is brick. The site chosen, a bank falling from north to south, affords the opportunity of giving great internal height. With its steep-pitched roof it has an imposing look externally. The line of the

north side is broken by a circular turret, (containing the staircase to the organ loft), surmounted with a spirelet. The side windows, which are lancets, are arranged high, and rather close together, clerestory-wise. We do not think any authority could be found for such an arrangement, but in the present instance it has certainly a good effect. The eastern triplet also stands very high. The walls, which are double and hollow, allow room for a very good internal splay. The chapel is entered by descending steps on the north side, which lead into the ante-chapel, which is low, owing to the organ loft standing over it. This is paved like the rest of the chapel, with black and red tiles, with which also the walls of the antechapel are partially panelled. Entering the chapel we were much struck with its great height, and an appearance of stateliness which characterised it. The roof, we need hardly say, is an open one. It is arranged after the usual type of college chapels, but with a good deal of idiosyncrasy displayed about it. The warden's and sub-warden's seats stand, as they should, in the returns, with very rich hangings, which were formerly in the Queen of Portugal's chapel; but these, instead of being stalls, are Pointed arm-chairs. There are some cinque-cento stalls towards the west for the fellows. The boys sit on benches arranged stallwise (one row), with desk-fronts of oak; there are also, half-way-up, seats for the choir boys. The eagle is not satisfactory in design, but we hear something of a new one coming; it stands on the floor, looking westward. To the east of it is the litany-desk. The sacrum is a platform with three steps, recessed in the central portion, as at Etchingham church and elsewhere. It is entirely of red and black tiles, which in steps are a great mistake. Both for appearance and durability stone should be introduced into at least the nosings. The altar is the least satisfactory thing in the chapel; it is covered with very rich stuff, but in the shape of a table-cloth rather than of an altar-vestment. An effect of dignity is attempted to be given by the profuse manner in which it spreads out beyond the line of the holy table. But there is no authority for this—it confuses the idea of an altar, which should be one of severity and stern dignity; and at the holy communion we should think it must be productive of inconvenience. The eastern triplet is filled with painted glass. The organ (a new one, built in Dublin) is of immense power. Though open to ecclesiological criticism, the chapel has an aspect of religious dignity about it, which, considering its destination, is very refreshing. It has not at all the look inside of a temporary building. There is a fine peal of bells belonging to the college, which are hung in a detached brick tower with a four-gabled topping.

S. —, Shalford, near Guildford.—Any one who remembers the great domed hideousness which used to stand in this village, will for its sake, be rather favourably disposed towards its successor. Otherwise considered it is neither above nor below the par of Mr. Ferrey's churches; rather more than *mediocre* in detail, not a whit than *mediocre* in arrangement.

It has chancel, nave, two aisles, projecting one bay east of the chancel-arch, tower at west end of north aisle, and south porch. The style is late First-Pointed.

The chancel, if it were as long really as it is architecturally, would be of very fair size. But the nave runs one bay east of the chancel arch, so as to be parallel with the ends of the aisles. The sacarium is miserably shallow, with wretched altar-rails. Then on the north and south sides, are two open seats, not returned, respectively labelled *Sedes Rectoris*, and *Sedes Vicarii*. Then, in what ought to be the west bay of the chancel, after a fall of two steps, we have the pulpit on the north side, and an open reading-pew on the south; the latter facing north. All the seats are open, but not good; and have the kneeling-board far too high. The nave is defiled with a western gallery, which also runs across the aisles.

The east window is, of course, a shafted triplet, very commonplace; with a triangular light above. On the north and south sides of the chancel are respectively two lancets, with very fair flat hoods. There are no sedilia, but two chairs, with the vulgar arrangement. The chancel-arch, which is too high and large, springs from plain imposts. In the nave, we have three piers and two responds. They are circular, with rude circular bases, and fairly moulded capitals; except the easternmost, which is similarly octagonal. The aisles have for windows,—at the east, one of two lights, unfoliated, with a plain circle in the head:—the second, third, and fourth, on the north and south are the same as the last named; the first is the same except that it has a quatrefoil in the head. The west end has two lancets, with a quatrefoiled light far above. The clerestory, if there was to be one, is not bad;—six lancets, grouped two and two, and with flat hoods. The whole church is very high, and the roof has a good pitch, and is, at first sight imposing; but it is faulty in construction. The roof of the nave has three bays, or rather three double bays—for there are two principals to each. Immense braces spring from the ends of hammer-beams; there is no collar; but at the apex of the meeting braces, a kingpost runs to the ridge. Now Mr. Ferrey ought to know, that a brace implies something to be braced; we cannot have a curved piece of wood flying up into the air, merely for the sake of getting a pointed arch: and such a construction of a kingpost is preposterous. The chancel roof is liable to the same objection, though simpler, and having no hammer-beams. The approximation of the two roofs at the chancel arch is as awkward a thing as we ever saw.

The font, we suppose, belonged to the old church; a mere marble vase.

The porch has, of course, a trefoiled exterior door; a trick which Mr. Ferrey repeats *ad nauseam*. And this is a very bad one.

The material is Bargate stone, with Caen dressings. The piers are (we think, but speak from memory) chalk.

The tower is painfully thin and unsatisfactory, with a broach. Yet there is something in the arcading that surrounds it,—in the contrast of the ashlar and Bargate, which is not displeasing.

Christ Church, Longcross, Chertsey.—It is painful to speak of this church, for two reasons; that it has been built in the midst of a most neglected and almost heathenish population, at a distance of three miles from the parish-church, and on a wild moor; and that it is the erection of one man's piety. But we are bound in justice to express

our wonder, not only that such a building could have been erected at the present day, but that—without insisting on some alteration—any bishop could have been found to consecrate it. This is strong language: we proceed to justify it.

The church is a very small parallelogram. A slip at the east end is thus divided. On the north side, a *water-closet*, and a warming apparatus, entered by two adjacent doors from the exterior; then the sacarium; on the south side the vestry. The material of the whole is brick with stucco dressings; the style intended for First-Pointed.

The east window is an unequal triplet, divided by a very heavy transom; but the space below the transom is, in the interior, painted with the Commandments. This triplet has its interior arch shafted and cinq-foliated *in wood*. On each side of the nave are five lancets with the interior arch trefoiled in wood. The west end has a triplet, with one lancet on each side. The seats are all open; but very bad, and rising to the west. The font stands before the altar: between the pulpit on the north, and the reading-desk, facing west, on the south. All three are as bad as they can be. The roof is open, but straggling, thin, and wretched. The only thing in the inside deserving of praise is the pavement—of tolerable mosaic.

The west door has a wooden exterior moulding. There is a western porch paved with encaustic tiles—some, we were shocked to see, bearing the sacred monogram. There are six *glazed* trefoiled lancets (of wood) on each side. The exterior door is, we are bound to say, fairly wrought.

The west end has a barge-board—having a cross, with sunken trefoiled panels, for a hip-knob, and ending in a pendent like a reversed finial. But the greatest absurdity of the whole building, the greatest architectural absurdity we ever saw, is in the eastern gable. Here there is a huge broad chimney of brick, like any house chimney; but to make it ecclesiastical two stucco arms are added to it, thereby improving it into a cross! The architect is Mr. Willoughby.

S. —, Hale, Farnham.—This church has chancel, nave, two aisles, and tower at east end of south aisle. The style is Romanesque, and not even good of its kind.

The chancel, though a *bona fide* chancel, is very short. The east window has three disengaged semicircular lights, with internal shafts; above this is a deeply splayed circular window, of stained glass, a common cross on blue ground, very ugly. North and south of the chancel is one light, quite plain.

In the nave, north and south, are four piers and two responds, with exaggerated capitals; the chancel-arch is the same, with an ugly billet-moulding on the west side. The north aisle has at the east end one Romanesque light; on the north side five, at the west end one; the south aisle has the same, except that the easternmost bay is blocked off for the tower. The west window of the nave is a Romanesque couplet, with a circular window above, all very poor.

The reading-desk is a pseudo-Romanesque thing, north of the chancel-arch, facing south-west; the pulpit, south of the chancel-arch,

wooden, and with intersecting arches. The seats are open, alternately high with a poppy head, a pierced cross in a circle, and low, with a cross panelled in a circle.

The font is at the west end, small, of intersecting Romanesque arches. The tower is circular and very thin, with a conical head; belfry windows of two Romanesque lights. The roofs are open wood, but very ugly.

On the whole this church, leaving out of the question the absurdity of its style, is quite behind the present movement; and those clergymen of the diocese who regard it as a model, and it is said that there are many such, are woefully mistaken.

S. John's Chapel, Isle of Man.—This is the first specimen of the Manx ecclesiastical movement, bad enough in itself, but a vast improvement on the other attempts after Gothic. We confess that we think the religious effect of Bishop Wilson's churches,—e.g. Kirk Patrick, Douglas S. Matthew,—fully equal to this, miserable as their style is.—We should observe that this is the *Tynwald* church, i.e. the church where the Manx *Tynwald*, or parliament, (governor, upper house, house of keys), attend prayers before proclamation of the laws in Manx and English at Tynwald Mount (120 yards west of the church), on Tynwald Day (July 5.) Till this promulgation, in the open air, they are not valid.—The church has chancel, nave, two transepts, sacristy north of chancel, western tower, and south-porch. The style is meant for Middle-Pointed. The great fault is breadth. It is true, Manx ecclesiology knows nothing of aisles; but then if such breadth were necessary, aisles ought to have been introduced. There are two two-light windows at each end of the transepts. The chancel, a fair size in itself, has a semi-hexagonal apse projecting from it. To this arrangement, in the present instance, we do not much object, as the upper house and house of keys are, we understand, to be placed in the chancel on Tynwald Day; therefore it is necessary to give peculiar prominence to the sacrum. There are no internal fittings, but judging from the floor, there are to be stalls, though not returned, and there seem preparations for a rood screen. There are neither chancel-, nave-, nor transept-arches. The roof, open, but poor, is braced together in the centre in a most dreadful manner. All the windows are the same,—two trefoiled lights, with a quatrefoil in the head. The tower is much too thin and over-crammed with windows; the stone spire is only just begun. The mouldings, throughout, are ridiculous. The material is of local stone, a grey-red sandstone. The architect is Mr. Lane of Manchester. We were never more convinced of the importance that one church may possess than when we saw the intense interest taken by the Manx clergy and gentry in the above building on Tynwald day. What happy effects might not a really good church have had? Yet still, these points seem secured in Man; a well-sized chancel, an open roof, a sacristy in the right place, and the Middle-Pointed style.

Christ Church, Cotmanhay, Derbyshire.—This new church, in a hamlet of the parish of Ilkeston, is by Mr. H. T. Stevens, of Derby. The style is First-Pointed; the plan nave and aisles, with an arch

for a future chancel, and a west bell-gable. The omission of the chancel would be tolerable, if a temporary choir had been formed in the nave. Instead of this, a sacrarium is indeed raised on three steps (the highest one being of wood), but there is a reading-pew of varnished deal, facing due west. A triplet of lancets, and an arcade, are inserted temporarily in the blocking of the chancel-arch. The font, of stone, is well placed, but has no cover. The roof is of high pitch and open; the columns cylindrical; the seats open. But nothing can expiate the faulty arrangements above mentioned.

S. Edmund, Northampton.—We have seen a lithograph perspective view of this church taken from the south-east. The architects are Messrs. Vickers and Hugall, of Pontefract. The style is unfortunately First-Pointed. The plan comprises a chancel, central tower, transepts, nave and aisles, and south-west porch. We cannot highly praise the design, which seems to us to have no individual character whatever except in the tower. All four arms of the cross are of equal height, with roofs of a moderate pitch. The east window is a graduated quintuplet of lancets under a common hood; and the south side of the chancel presents two couplets of lancets, and a single lancet towards the west, besides a priest's door. The east wall of the south transept has two lancets, divided by a buttress—(all the buttresses in the church are exaggerated in their chamfers)—and the south wall has two loftier lancets on a string. The aisle has a lean-to roof, not continuous with the nave-roof, but, instead of a clerestory, there is a mere heavy corbel-tabling between the two slopes. Small dumpy lancets, divided by buttresses, give light to the aisle. The central tower, reached by a turret-staircase at its south-east angle, is attenuated by four contiguous set-off mouldings, above the roofs of the arms, to a smaller belfry-stage, each side of which has a recessed and shafted window of two lights with a quatrefoil in the head, a string from the imposts of the hoods encircling the tower horizontally. Above these is a trefoiled corbel-table and a stone broach spire, with two spire-lights on each cardinal face; the whole surmounted by a cross without a weathercock. We complain of the character of the building as commonplace: the style and plan also are both to be regretted.

CHURCH RESTORATIONS.

COLOGNE CATHEDRAL.—*Nineteenth Report of the Architect, from June 1st to the end of March, 1848, from the Kölner Domblatt.*

ACCORDING to the general rule the buildings have been everywhere discontinued during the winter: only the peculiar advantages possessed in the restoration of this cathedral, permit some part of the work to be carried on all the year round, by the employment of the stonemasons and builders under cover in hewing and preparing the stones intended for the building during the winter months.

Some difficulty has, however, been found in thus preparing the materials, and in the distribution of the work to be done, in such a manner that the one should tally with the other; but on the other hand the plan has been attended with this great advantage, that the workmen have a moderate means of subsistence provided them even with the reduced wages which they get, while they are also by this means kept in constant practice not without the most beneficial result.

A great number of stones of various kinds have thus been cut during the quarter of a year last past, and were begun to be employed in the building on the 14th of February. In the south transept the gallery [triforium] of the western side has now been completed to the end wall which bears the gable over the entrance portal, (*Portal-Giebelmauer*), and in the latter the two principal piers (*Hauptfeiler*) have been heightened in proportion, and the circular staircase partially erected. On the north the erection of the wall enclosing the aisle on the north-eastern side, (*nordöstlichen Seitenschiff-Umfassungs-Mauern*), and the vaulting over the outer principal groining arch (*äusseren Hauptgurtes*) was next proceeded with, and the foundation laid of the circular staircase on this side.

The removal of the clustered shafts around the piers in the transept from which they had become detached was attended with considerable difficulty, they never having been constructed so as to correspond at the joints and bind properly together. The central pier was built of smaller courses of stone set round with column-shaped pieces standing on end and reaching to the height of from four to six courses, with here and there a weak stone built in to keep them together. This irregularity in the courses of stone was naturally attended with an irregularity in the settlement; the connecting stones (*Bindersteine*) gave way, and the shafts becoming disjoined from the central pier, threatened to fall at any moment.

This defective construction was generally observable in the upper part of the choir on the occasion of the restorations in 1840—41, and the detached shafts were accordingly entirely removed, as they have now been in the transept also, and firmly connected with the central pier by new stones built into it.

Besides these troublesome repairs, the partition walls erected in the outer compartments of the vaulting, on the north and south sides of the upper choir, at the junction with the transept, have been taken away as having been rendered unnecessary by the erection of the end wall of the transepts over the portals (*Portal-Giebelmauern*). These walls were most probably built soon after the completion of the upper choir, in order that it might be used for Divine service. They were built of tufa stone, (*Tufstein*) and the openings made in them for the introduction of windows, were partly round-arched, partly trefoiled such as are commonly found in all our Byzantine churches. On both grounds we must conclude that these walls are of quite early construction, a circumstance which is of some importance, since by their removal the capitals of the piers supporting the vaulting (*Gewölbfteiler-Capitaele*) hitherto concealed, have been now brought to light with their original gilding upon a ground of red paint. It is indeed already well known that all the capitals to the piers and window shafts were

found thus painted and gilt under the whitewash which covered them, and were accordingly restored with this their original decoration in 1841—42. This has now and then been found some fault with upon the ground that the gilding and colouring thus discovered must have been the addition of a later age and not original. This unfounded supposition is now satisfactorily refuted by the present discovery, which moreover adds its support to the fact already arrived at from recent investigations, that the art of painting and gilding (or in a word polychromy) was adopted from the Byzantine into the more recent style of Pointed architecture. Hence in all buildings of any mark belonging to the thirteenth and fourteenth centuries, we find indisputable traces of a practice which seems in fact only to have been abandoned in quite recent times. The clearest evidence of this is perhaps to be found in the church of S. Ouen at Rouen, well known as one of the most graceful and perfect specimens of the Pointed style. Here in the upper choir and transepts which date from the end of the thirteenth century, we find among other remains of painting on the walls, all the capitals gilt upon a vermillion ground, while in the nave built a century later no such decoration is to be seen. It is also remarkable that in the same church there are figures of angels playing on musical instruments painted in distemper within the spandrels of the arches (*Gewölb-Zwickeln*) of the upper choir. These figures are less than the size of life, in a kneeling or sitting posture, with wings and stringed or wind instruments, and are inclosed in a sort of architectural border. Similar figures it is well known were found in this cathedral, but as they were entirely destroyed, they have been replaced by E. Steinle's colossal angels executed in fresco.

After this digression, which we have made from its interest as a point of archæology, we must state in conclusion with regard to the progress of the building, that the wood work for the temporary roof has been fully prepared during the last quarter, and is therefore ready to be erected over the transept as well as the nave as soon as the masonry in this part also shall have reached the necessary elevation.

Cöln, April 2nd, 1848.

(Signed)

ZWIENER.

Canterbury Cathedral.—A scheme has been originated and a subscription commenced towards filling with painted glass the three large windows in the south aisle of the choir, which are now filled with common glass. The æsthetic advantage which this will be to the church is incalculable, and the work merits the especial patronage of Churchmen from the disinterested conduct of the chapter who have carried on all the extensive restorations at their own cost without appealing to the public for the slightest assistance. We trust that care will be taken that the new glass shall be really a work of art which will do honour to its position, opposite to perhaps as fine a specimen as any which the whole world can show of the earliest style of painted glass. We hope that the enterprise will be well supported.

Dorchester Abbey, Oxfordshire.—The sacarium of this noble church has been restored under Mr. Butterfield's superintendence, and presents a striking contrast to the remainder of the structure. The roof has been

raised to its original elevation, and covered with stone slates, and the rose in the head of the east window refilled with tracery, which although due to the architect, tallies so completely with the Flamboyant character of the remainder of the window, that it must be very like, if not identical with the original design. The beautiful remains of Middle-Pointed glass which this window contained have been cleaned and replaced, and the head filled with painted glass by Mr. O'Connor. This elsewhere would be considered very good glass, but where it is, it is utterly extinguished by the beauty of the ancient specimens under it. The glass in the windows of the sedilia has been cleaned and replaced. The floor of the sacarium is paved with encaustic tiles. The altar is raised on a footpace and properly vested. The sacarium is hung round with red cloth. This unfortunately, instead of hanging smooth, is festooned. Mr. Butterfield is not responsible for this. The works have for some time stood still from want of funds.

S. Giles, Ashted, Surrey.—This church, built of flint, with its dressings of the clunch of the neighbourhood, has a First-Pointed chancel with later insertions and a Middle-Pointed chancel-arch, a Middle-Pointed nave, an overgrown Third-Pointed north transept with an eastern aisle, and a late western tower. Some twenty years ago a new east window was inserted in order to hold some valuable, but not very early, stained glass brought from a convent at Herck (between Diest and Hasselt) in Flanders. The present restorations include a repair in square flints of the external walls, stone being substituted for the decayed clunch; the erection of a good cradle roof of cedar over the chancel: and a hammer-beam open roof, with angels, in the nave. Besides, in the chancel, longitudinal stall-like benches have been substituted for pews; the side windows have been filled with stained glass in geometrical patterns; the altar furnished with sumptuous (but unfortunately incorrect) hangings; and a new gable cross erected.

In the nave there is a new font-cover. A figure of S. Giles, by Willement, is placed in the window of the aisle of the transept; and a very elaborate oak screen, adorned with angels playing on musical instruments, is placed under the belfry-arch, to screen off the ringers. We object to this; there is no necessity for such a screen; nor are its ornaments appropriate. We believe, however, that it was once intended to place the organ under the tower; it now stands on the ground in the north transept. Pews, of cedar, are allowed to encumber the nave, but they are unappropriated. The greatest defect in the arrangement is the absence of any screen between the chancel and the nave, which are moreover of the same level; and the position of the choristers—for the church enjoys a choral service—in the transept, arranged on benches before the organ, instead of in the chancel. We regret extremely that so excellent a restoration generally should be marred by this prodigious violation of all principles of correct church arrangement.

S. Mary Magdalen, Reigate, Surrey.—We are glad to hear that the new vicar, having established daily service and weekly communions, is taking measures for the speedy removal of the pews and galleries. Lord Somers has already ordered the demolition of his 'flying' pew in

the south aisle. A new organ, to be placed on the ground at the west end of the north aisle, is building by Walker. Our readers will remember that the chancel of this church has been already restored by Mr. Woodyer.

S. Mary, Thorpe, Surrey.—This church, of which the restoration was intrusted to Mr. Johnson, originally of Romanesque foundation, had little remaining of that style except the chancel-arch. It was cross, without aisles, and in a most disgraceful state. The chancel had been lowered, and the sedilia were high up in the wall; through them a door had been cut to a modern vestry. The chancel was full of pews, so was the nave; the north side of the latter was entirely occupied by three, one of them ten feet square. As the occupants of this erection could not sit with their servants, and there was no other pew, the aforesaid servants sometimes could not go to church at all. It is too bad to kick a fallen enemy, like pews; but this example is rather instructive.

The church is now arranged properly, with returned stalls and a roodscreen. The vestry has been erected in the proper place, though, from difficulty of ground, not roofed with a lean-to; the east and north walls, the former of which was before the restoration of brick, have been rebuilt; the debased east window has been replaced by a good three-light Middle-Pointed window: the north and south ends of the transepts filled with good two-light windows.

Every window in the church is filled with stained glass, partly by Ward and Nixon, partly by Powell. One window very properly is filled with quarries cast from one which seems originally to have been employed in the church. That in the south transept, and the north-eastern one of the nave, the former representing SS. James and John, the latter SS. Peter and Paul, deserve commendation. The rood-screen is very simple; and it may be worth while to observe, as an example of the absurdity of the boasted cheapness of the Patent Carving Wood Company, that they would not undertake it for less than £40, while Rattee did it for £30. There are no altar-rails. The pulpit, on the north side, is good though a little too large: we are very sorry to add, that there is a reading-pew on the south side, whereas the prayers might without the smallest difficulty be, and were originally intended to be, read in the proper place in the chancel. There is also a fair lettern.

All the seats, which otherwise are tolerably fair, have, we regret to say, low doors. The *three* pews at the north of the nave have been replaced by *eleven* of these seats.

On the whole, we exceedingly regret the incompetency of the architect. Everything unsatisfactory in the restoration is his: the reading-pew, in particular, he almost forced into the church:—every thing good, owing to the zeal of the priests concerned in it (the lay rector being in this case a resident priest), and to the skill of an amateur; to which the windows and general arrangement are owing. Some of the architect's designs, as the poppy heads, and the juncture of the returned stalls with the roodscreen would disgrace any professional man.

These things, however, might easily be altered; and if the prayers

were but read in the chancel we should consider this a very satisfactory restoration.

Reading S. Laurence.—The restoration of the chancel and north chapel of this church, under the care of Mr. Ferrey, is now nearly completed. The chancel and chapel have longitudinal open seats in oak; those in the chancel with poppy heads of unsatisfactory design. They are much too thin and meagre, and thus though of carved oak, have at first quite the appearance of being modelled in papier maché. There is no roodscreen, and no parclose between the chancel and chapel, and the altar-rails enclose a sadly inadequate space. The seats in the chancel are, we were informed, destined for "the respectables," a phrase which includes neither priest nor choir, the former of whom is throned in the nave, and the latter in a huge western gallery. We need not point out how far superior an arrangement it would have been to place priest and choir in the chancel and the organ in the chapel, demolishing of course the gallery. The history of the east end is curious. It presented formerly a blank wall. Traces of an eastern triplet were discovered, which had been blocked in Third-Pointed times, and the space covered with frescos, which the removal of the whitewash showed in very good preservation. Mr. Ferrey demolished the frescos for the sake of the window. It is a difficult case, but we are inclined to think that it would have been much better to have retained the frescos at the expense of the window. First-Pointed triplets are plentiful enough. Frescos are sadly scarce. Symbolical purposes would be satisfied by the frescos better perhaps than by the window, at all events as well. We have the satisfaction of knowing that this is the view of the case taken by the Oxford Architectural Society, who much to their credit interested themselves warmly, though without success, in favour of the frescos, which were visited and reported on by the secretaries of the society. In the north chapel Mr. Ferrey has inserted four Third-Pointed windows of large size; one, the east window with complicated tracery, all with square tops. The effect is not satisfactory.

Exeter Cathedral. At Exeter Cathedral, to hinder the irreverence of persons sitting on the altar-rails during the crowded Sunday services, the Dean and Chapter have erected a second partition about four feet from the former, and having a fixed seat on its western side. The easternmost three bays of the choir have long been marked off by a low iron screen, so that there are now three rows of cancelli within the choir. Since this part of the church is notoriously inadequate to the wants of the congregation, as well as ritually most improper for them, why is not the nave restored to its legitimate use? In the same Cathedral, S. George's or Speke's Chantry has been lately cleaned of innumerable coats of colour-wash. A *casement* in the central porch has been filled with new foliage of unsatisfactory character, and to relieve its fresh appearance a broad band of whitewash has been daubed all round it. The last turret on the southern tower is now completed, and the scaffolding removed. The new font, and also the restored work in Speke's Chantry, have already suffered from wanton mutilation.

NOTICES AND ANSWERS TO CORRESPONDENTS.

A *Subscriber* desires us to mention that the subscription to place stained glass in the nine altars at Durham, mentioned in our last number, originated in the University and not among the Clergy of Durham.

Received (with thanks, but too late for this number,) J. F. F., J. S., A. E. W., an Ecclesiologist.

Several correspondents reproach us with the learned heaviness of some of our papers. We have before answered at full this class of objections. In the mean time we assure them that we do all that our time and space allow for the advancement of ecclesiology.

Several reviews are postponed for want of room.

S. Mary Magdalene, Torquay. A correspondent informs us that visiting this church lately, he found it in a shameful condition. Our readers may not be aware that although the substantial part of the church is finished, and all the windows glazed, yet the works have been suspended for about a year. So little care, however, has been taken of the building that the south porch is already very much mutilated by stones thrown by children, and that some of the stained glass in the apse has been broken from the same cause.

The Churchwardens of S. Paul's, Bermondsey, have through means of brass and red curtains and a well-stuffed cushion, converted one of the open sittings into a sort of pew. The door has not yet come. Such an abuse is intolerable. The curtains are so low that they can only minister to the pride and not the least to the comfort, real or imaginary, of these functionaries.

A controversy is at present going on in the Anglo-Roman body as to the applicability of screens to the churches of the present Roman rite. Mr. Paley has published "An Apology for Rood-screens," in *Dolman's Magazine* for July. On the other hand the *Rambler*, describing the new Roman Catholic church of S. George, Lambeth, says, in reference to the "Chancel Screen," "of its merits as a composition we are perhaps hardly unbiassed judges, our aversion to screens, both theologically and architecturally, being very strong." This occurs in an article written generally with independence and taste, and by one favourably disposed to Pointed architecture. Elsewhere in the same number this journal observes, noticing Mr. Paley's article, "we wholly disagree with the learned author of the paper, and rejoice to find that, though one of the best advocates of his view of the question, he has so little to say that will justify a revival which is contrary to the present practice of the whole of the Catholic Church throughout the world. A soulless conservatism we cannot endure, but a soulless revivalism is even still less to our taste." In the next number, in answer to the request of a correspondent, it promises an article on its "theological" objections.

At Castle Church, near Stafford, a lichgate of good design, has been erected in memory of the late incumbent. The church was creditably rebuilt some years back by Messrs. Scott and Moffat, at the expense of two ladies.

We are glad to announce that the Rector of Rodington, Salop, has succeeded in rescuing his font from a flower garden, and restoring it to its proper place and use.

In the lately restored church of Clifton Hampden, Oxon, the old font which was superseded by a new one on the model of East Meon, is desecrated by being placed sun-dial fashion in the church-yard.

S. Mary's, Nottingham, has been re-opened. We would rather reserve any notice of this restoration until one of our number has personally seen it.

A correspondent sends us an amusing slip from the *Record*. The editor copies our President's invitation to the consecration of S. Nicolas, Kemerton, last October, wherein the Clergy, desiring to take part in the ceremony, were "requested to appear in surplice hood and stole." To the word *stole* the following appropriate quotation is wisely appended: "Be ye ware of Scribis that wolen wandre in *Stolis*. *Wicliffe's Version of the Scriptures, Mark xii.*"

"A reader of the Ecclesiologist" criticises Mr. Butterfield's design for the choir of Fredericton cathedral; recommending the omission of all the ornamental detail, in order to save funds for the heightening of the tower, and lengthening the choir.

In answer to one correspondent, we refer him to S. Paul's, Brighton, as exhibiting one way in which a church, with its east end towards a street, can be treated as to the main entrance. We have described this church, and given a view of its east end, in a former volume. Of course the same difficulty may be met equally well in other ways. A very mean church might, in cheap neighbourhoods, perhaps, be built for the sum our correspondent mentions. Such questions can never be answered categorically. The locality, the cost of materials, the skill of the architect, must all be considered in such cases. Messrs. Powell, of the Glass Works, Whitefriars, London, supply flower-quarries. They will answer questions as to price.

Practicus, in an ambiguous question, seems to wish to puzzle us by asking how, in York Minster, for instance, a person in a remote part could hear the absolution, lessons, prayers, and sermon. Why, at an impossible distance, of course he will hear nothing. It is an absurdity to conceive of a vast cathedral as a crowded parish-church with every foot of 'available space' occupied. If vast congregations, on particular occasions, meet in a cathedral, the service, where it will admit of it, will be sung by a powerful choir. The lessons, and sermon, read in the nave, will be heard just so far as the reader's voice will go, and no further.

A correspondent mentions a lychnoscope which is a "high" instead of a "low side-window," at Plympton S. Maurice, Devon. The chancel is Middle-Pointed; this window, on the south side, a broad trefoiled light, externally about eleven feet from the ground, internally blocked.

We thank a clergyman who criticises our list of flowers as recommended for use on different festivals, and who tells us his own practice in decorating his church.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

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(NEW SERIES, NO. XXXII.)

ON TILES.

SOME little time ago, a lady of our acquaintance was being taken over a restored church,—a very well restored church too,—by its Rector. After praising this window and that stall, the Third-Pointed intricacies of the roodscreen, and the beautiful severity of the eastern triplet,—“And this,” she said, pointing to the chancel floor, “is, I suppose, floorcloth laid down to protect the tiles.” The Rector stood aghast,—it was the tiles themselves;—his own choice, his own arrangement, his own daily admiration. And these to be mistaken for floorcloth! His farewell to his visitor was far less gracious than his welcome.

The mistake, however, was not unnatural. No decoration is more mismanaged, none is more difficult to manage well, than encaustic tiles. We have so very few examples remaining of ancient arrangement; and what we have, never did occupy, or could have occupied, the same important place in churches which ours do. With us, they are frequently the only piece of colouring; with our ancestors they were the most insignificant, when wall and roof alike glowed;—and it seems to have been a matter of great indifference how the floor was paved. In the remarks which follow, we purpose simply treating of the practical question of the present arrangement of tiles; and by no means entering into their archaeology, which forms one of the best articles in the Glossary of Architecture.

Of modern encaustic tiles, there are three principal varieties: the Worcester, manufactured by Messrs. Chamberlain; the Staffordshire, by Minton; and the Chichester, by Gambling. The latter, however, has given up the manufacture, on being threatened with a prosecution for infringement of a patent. For this we are very sorry; not only

because of the excellence and cheapness of the tiles themselves, but because a monopoly in, and consequent high price of, church work, is deserving of the severest reprobation.

We shall confine ourselves, in this paper, to Minton's tiles; both because we think them the best (though with many great faults), and because they are the only ones which can be procured in any number, without being specially ordered, in London. Some of our readers may be glad to be informed that the *dépôt* is at 1, Albion Place, Blackfriars.

Minton's tiles are not glazed, unless specially ordered; and this we consider an advantage, though there is authority for both kinds. But glazed tiles are apt to give a church a cold shivering look, as any one will own who has seen the floor of S. Sepulchre's, at Cambridge; and are so slippery as to endanger the safety of the old and infirm. Glazed tiles round the altar are objectionable, as tending to great risk when the priest administers the chalice.

We may divide all tiles, practically considered, into four classes:—

1. Plain black; 2. Plain red; 3. Plain white (with a yellow tinge); 4. Flowered and patterned.

The three former kinds are six inches square, and 4d. apiece, or 1s. 4d. the square foot. There is also a smaller sort, of red and black, at the same price per square foot; and an inferior and thinner kind, which costs 1s. These prices we consider extravagant. The flowered tiles are six inches square, and 6d. apiece.

Discarding white, as seldom or never suitable for churches, though very much so for halls, schools, &c., we shall have red, black, and flowered, to go to work upon; and we shall proceed to offer a few remarks on the principle of arrangement.

1. The first great rule is, to avoid that floorcloth-like appearance which tiles, unless arranged with care, are sure to have. This is, of course, a difficulty with which our ancestors were not concerned; and the question might be asked, What harm, if the tiles *do* look like floorcloth? What objection, if they are well arranged, to their resembling a well-arranged flooring of another kind? One answer would be, that, as floorcloth patterns are universally of a very mean description, so the most trite, vulgar, and commonplace arrangement of tiles only will resemble them. It is a sameness of design which gives this effect; and this sameness our ancestors were most careful—so far as we can judge—to avoid, in the best ages of Christian art; though in the Third-Pointed period, probably in tiles, as certainly in mural decorations, they gave in to it. But another answer is,—that there is almost as much unreality in making a superior look like an inferior substance, as in reversing the process. Common sense and common feeling are equally opposed to it.

The method of avoiding this obnoxious appearance is by carefully eschewing all *borders*—except of stone;—never allowing a large space together to be checky; varying the pattern continually; avoiding every thing like shading off of colours; breaking continuous work by longitudinal bands of one-coloured tiles; and by patterns rather intricate and complicate, than easy and obvious; seeming at first, and in parts irregular, while really, and on the whole, regular.

2. Avoid the mistake of having too many flowered tiles. They pro-

duce no effect whatever, unless they are contrasted by plain ones : and, instead of looking rich, they look mean and littering.

3. Red should be the staple of the floor ; but there will be no great effect, unless black be pretty largely introduced.

4. In chancels, and all cases where a large space is to be covered, the tiles should be placed lozengewise. For this purpose, half and quarter tiles are sold at the manufactory. The reason is clear. The effect of tiles depends on their juxtaposition broadways ; a series, point to point, is poor. But to get them to be broadways, it is necessary that they should be disposed lozengewise :—otherwise there is a horizontalism about the arrangement which is as bad as a flat roof. But, in nave passages, aisles, &c., where the eye is not to rest, but is passed on to something else, they may be arranged square ; if care be taken to make the whole merely checky. Thus it is also in windows. A whole light filled with square quarries is barbarous : but the rim of the light may very well have them square.

5. In chancels, the pattern should radiate from the centre. Bricklayers will always wish to begin at the side.

6. Where the pattern of the flowered tiles has neither top nor bottom, as in floriated crosses, there may be *one* centre tile ; where it has top and bottom, as in fleurs-de-lis, and shields, there there must be *four*. In this case, they will be turned base to base ; and the tiles, east, west, north, and south, will respectively, in their position, follow the leader tile. Nothing is so disorderly as to see, for example, on entering a chancel, all the fleurs-de-lis pointing west, instead of towards each other.

7. It is surprising how few patterned tiles are really required to produce a good effect. We have seen an arrangement, three rows red, the fourth alternately black and a fleur-de-lis ; that is, where only the eighth part of the tiles had patterns, and the effect could hardly have been surpassed.

8. In choosing the tiles, it is not usually speaking desirable to select those of which four go to a figure, unless the space to be covered is very large. It is strange how few really good patterns there are. The best in Minton's tiles is a simple fleur-de-lis ; there are also two very fair patterns, the one, a floriated cross, (the cross-shape hardly visible, as is fitting in what is to be trodden on,) the other, a kind of square quatrefoil, occupying nearly the whole tile. There are one or two others which, as the saying is, *might do* ; but nothing that we have ever seen, and we have paid many a visit to the dépôt, that is truly excellent. The chief requisites are, that there should be a mass of colour, or the whole will look mean ; that the pattern should not be round nor concave, which will leave a disagreeable vacuity between it and the adjacent tile ; and an architectural pattern, such as a plain quatrefoil, is on all accounts to be avoided.

9. Never attempt to face steps with tiles. The *risers* and *nosings* should always be of stone. Tiles, in the first place, are always coming unfixed, and in the second, in that situation, of all others, most resemble floorcloth. Here is the place generally where the use of native marbles, in preference to white stone, is much to be recommended.

Undoubtedly, the present expense of encaustic tiles is much to be lamented. For the sacrum, half patterned, half plain tiles, would perhaps be a good arrangement; this involves an average expense of 1s. 8d. the square foot. For the rest of the chancel, one patterned tile in six would be enough for effect; this would cost about 1s. 5½d. the square foot.

But for the nave, in small churches, and where the funds are not sufficient for encaustic tiles, we should recommend application to an ordinary tilemaker. He would furnish very fair, though rough, tiles, at 7s. 6d. per hundred the red, and 9s. 6d. the black, where they are six inches square. This involves the expense of little more than 4d. the square foot, and the effect will be extremely satisfactory.

We shall conclude with a word or two of advice to the manufacturers of encaustic tiles.

1. The present usual size, six inches square, is far too large. Four, or four and a quarter inches, would be amply enough. Of Minton's tiles there are some plain, red, and black of this size; but we think not any or scarcely any that have patterns.

2. Far greater attention ought to be paid to their even contraction in baking. We had occasion, some time ago, to lay down, first one piece, and some months after another, adjacent to it, with encaustic tiles. In sixteen or eighteen courses the two sets varied nearly *an inch*! It will be well too, that the parish-priest who may order common tiles from a potter* should give particular warning as to their evenness. But a few weeks ago, we had laid down a large space with such, and, when the work was finished, the bricklayer whom we had employed called us to the western door, through which the setting sun was shining strongly in on them, "Why, sir," said he, "this looks like a ploughed field!" And so it did, from the elevation of the edges above the centres. We may also remark that great care should be taken to prevent their "blowing," i. e. having a lump of lime in the middle, which makes them split in that part.

3. Many patterns are exposed for sale, which could hardly be used without profanity, such as those containing IHC. Our ancestors had no objection to this; but the case is altered with us, and what was pardonable then is almost blasphemous now.

4. We could wish to see a far greater variety of good patterns; the arms of the donors might be introduced, at an expense not exceeding that of ordinary patterns. Such take about six weeks to make. We will mention (from a book which might be in every one's hands,—"*Church's Patterns of Inlaid Tiles*," Longman and Co.), some good models. No. 5, a running pattern, 4½ inches. No. 7, ditto, 4½ inches. No. 17, single, very good, 4½ inches. No. 18, *blue* and *yellow*, single, 6½ inches. No. 23, single, (the most beautiful tile we know) 5 inches.

5. In plain tiles, great effect would be given by the insertion, occasionally, of a simple incised lozenge; such as that given in the Glossary of Architecture, under the article *Tiles*, from S. —, Woodperry, Oxon.

* A common potter will require, generally speaking, four months' notice for the production of black tiles.

6. We would call the attention of the two great tile manufacturers to the extravagant price of their plain tiles. The usual cost is, as we have seen, when six inches square, £1. 13s. 4d. per hundred; whereas tiles, certainly by no means so good, but still passable, are procurable at 7s. 6d. per hundred. This disproportion is monstrous, and ought to be generally known.

Lastly, it is well worth consideration, how far from cleanness, dryness, stability, and intrinsic beauty, tiles are not adapted for walls, up (say) to a height of six or eight feet, when hangings may meet them. There are not wanting ancient examples of these, especially in sedilia. For one thing we shall not scruple to recommend them. Where the altar-plate is, as it ought to be, kept in the church, nothing for the aumbrye can be so suitable as tiles. Wood or stone will admit the damp, tarnishing silver, and injuring chalice, veils, &c. Tiles completely, if every now and then wiped with a dry cloth, exclude it. Here we should employ purple and gold, or colours of similar richness.

We must here pause, although we could willingly enter into other considerations, such as the use of hexagonal tiles,—and in floors of extreme richness, of marbles, and even brass (as in the case of the lobby of the House of Lords) in conjunction with tiles. The whole question of church-flooring is one of great complexity, and we should willingly receive communications upon it from those who have studied it.

ON ANCIENT CROSSES.

(A Paper read before the Ecclesiological late Cambridge Camden Society, on June 7, 1848, by J. D. CHAMBERS, Esq., M.A., Treasurer.)

IN a former Paper in the sixty-fourth number of the *Ecclesiologist* some account was given of the origin, number, locality, kinds, and objects of the ancient standard stone crosses, so many striking specimens of which still exist in these islands, especially in Cornwall, Wales, Cumbria, the centre and north-east of Scotland and the southern half of Ireland, of ante-Norman date. It was attempted to be shown that they were Roman in their origin; and were introduced together with Christianity; and that according to the ecclesiastical historians, in the time of Constantine, lofty stone crosses with a representation of our Lord crucified thereon, were common in the streets of Rome and Constantinople. It was explained that the earliest crosses in Great Britain are incised on oblong stone pillars, sometimes plain, sometimes of equal limbs within a circle, as in Cornwall and Wales; occasionally expressed in the form of the Labarum; that about the fifth century and thence forward this stone pillar became itself of a cruciform shape; and that upright stone crosses were subsequently universally erected in all sanctuaries, churchyards, and consecrated enclosures, as symbols of the religious purposes to which they were dedicated. It was remarked that

our Anglo-Saxon ancestors frequently set them up instead of churches, as stations for divine worship and administration of the Sacraments; that their first step when engaged in founding a monastery or building a church was, like S. Botulf in the seventh century, "to plant the standard of the Cross and to set up the ensign of heavenly peace": that the lofty carved stone cross before which S. Ethelwold, the friend of S. Cuthbert, bent in prayer in his island sanctuary at Lindisfarne, which was erected under his superintendence and which he inscribed with his name, was, as Leland informs us, in the sixteenth century actually existing and fully identified at Durham, "a monument of that saint and of his friend S. Cuthbert to all beholders," but was unfortunately destroyed in the disorders of the Reformation. It was mentioned that in the eighth century a canon was promulgated in Ireland, directing upright stone crosses to be set up wherever there was consecrated ground, to mark the limits as well as sanctity of the spot; a fact which may account for the very large number of them now existing in that country, although it is certain that in England, and Scotland also, before the Reformation they were usually to be found in every village.

It was further mentioned that these ancient standard crosses were divisible into three kinds, Sanctuary, Oratory, and Memorial:—Sanctuary crosses, designating consecrated soil and often marking out its limits at the four cardinal points, or standing at the entrance to the churchyard, inviting devotional affections from the passers by: Oratory crosses, sometimes found in cemeteries or churchyards, but often also in the centre of a town or village, or in situations remote from the habitations of men, at the meeting of four cross roads, or on an ancient battle-field, and dedicated to purposes of penitence and prayer: Memorial crosses, commemorative of saints, or of kings and chieftains, protectors of the Church, or of the founder of some monastery, or of some early missionary; or intended, secondly, to preserve the memory of some remarkable event, as a battle, the conversion of a kingdom, or the first preaching of the gospel in a certain place; or thirdly, which were set up by individuals in their own lifetime to be monuments of themselves, as mementos of their Christian profession and devotion to the faith, and perhaps in order that prayers might there be offered for them after their departure from this world; but that standard crosses never were used as head or gravestones, properly so called, till a later date and in quite a different form.

It remains that we should as concisely as possible give some account of the form, architectural style, dates, and other characteristics of these venerable remains of the piety of our forefathers, and inquire into the nature and meaning of their ornaments and sculptures.

These ancient crosses then,—(we speak especially of those which we may presume were erected anterior to the thirteenth century,)—may be divided generally into five types or classes. The Cornish, the Welsh, the Cumbrian or North of England, the Irish, and the Scotch, each with its peculiar characteristics, although as might be supposed isolated instances of one class may be found irregularly intermixed with the others; but before describing them it will be well to mention some features which are common to nearly all.

First then, they are almost without exception placed facing the east and west, with the arms extended north and south. We know of no instance (except the pillar at Forres, which stands north and south, and one or two others in Scotland) where it is otherwise, unless where we know or may fairly presume the original position to have been changed. The crosses are frequently found on the southern side of the church on the right-hand side of the pathway to the church door : and occasionally on the north side in a corresponding situation. In such case their arms would point towards the church : and a theory has been propounded that they were so placed to point out the way as it were like finger-posts to the northern and southern doors, and symbolically to intimate that the preaching of the Cross would ever conduct men thither. We are however convinced that this notion is unfounded, since we have never seen any of the crosses which stand east and west of the church in this relative situation, or otherwise than facing east and west. The fact is that this peculiar position, conjoined with another circumstance to be presently mentioned is a singular and striking evidence of the universality and antiquity of the custom of worshipping towards the east in these islands. That other circumstance is this, that the *western* face of all these sacred monuments which are sculptured with figures, but not the eastern, bears on it the figure of our Lord crucified, the arms extended along the limbs of the cross ; and that in those instances wherein the style is more simple and there are no figures, on the same face is found incised another figure of the plain cross. When then the worshipper came hither to perform his devotions, he would approach the western side, and kneeling and looking toward the east, his eyes would fall on the representation of the crucified Saviour, or on the sign of the Son of Man, so that the representation of His sufferings and the remembrance of the region wherein He suffered might be incentives to his devotion.

Another fact indicative of the devotional purposes with which these standard crosses were set up, is this, that they are always elevated on a square platform which was almost invariably approached by three steps symbolical of the Holy Trinity, as kneeling-places for the worshipper. In many instances these stairs are concealed beneath the earth and turf which has accumulated at the base, but will always be found there on a scrutiny. With this same devotional purpose was the cross always erected in the places of greatest public resort and in the most conspicuous situations ; at the principal entrance to the church or churchyard, in the centre of the town or village, at the public fountain or spring, or as in Cornwall at the meeting of four cross-roads, as it were to arrest the devotion and compel the attention of as many as possible, to the great facts and doctrines which it symbolically and historically represented.

The five classes, or divisions of these standard crosses which I have mentioned, are, it will be remarked, classified locally. It is singular, indeed, how the peculiarities of each kind are confined to that particular neighbourhood, and do not travel elsewhere. The exceptions (which are fully accounted for by the history of the respective districts) are, that the Welsh and Anglo-Saxon crosses are found occasionally in Cornwall, and the Irish in the western and central portions

of Scotland and the Isle of Man. But it is remarkable, that throughout Ireland itself the pattern is nearly uniform, denoting thereby a freer communication, and, as we shall have occasion to observe, a greater excellence among artists, and a more united religious feeling among the people.

With respect to English and Welsh crosses, it must be sufficient to state, that they may be further classified into the Roman, or early Saxon; upright monoliths, from seven to ten feet high, incised with a simple cross, or cross within a circle, with an inscription in Roman letters and the Latin language, commemorative of the person or event in whose memory they were erected, principally found in Cornwall or Wales;—the Saxon, also monoliths, sometimes fourteen feet high, with a cross inscribed in alt relief, or carved bodily out on the head, but which never much exceeds in size the width of the shaft; the limbs sometimes separated by intervals, and connected together by portions of a circle; and the shaft divided into compartments, *wholly without figures*, but richly adorned with those flowing interlaced ribbon patterns, scroll and chequer-work, which have occasioned so much speculation among antiquarians, and found throughout the west of England;—and the Dano-Saxon, where figures and the crucifix first appear, the scrolls become richly foliated, and very elaborate, and the character of the patterns and designs, and shape of the cross itself,—now often composed of two or more blocks of stone,—is far more complicated and ambitious. These generally stand in the midland and north-western counties, and the Isle of Man.

The Scotch crosses (properly so speaking) differ wholly from the English. They are of two kinds. The pillar crosses of the eastern coast wherein we may include, as identical in character, several in the north of Ireland and the Isle of Man; and secondly, the crosses of the Irish pattern. The pillars are lofty squared shafts of granite, or some very hard stone (sometimes of more than one piece, mortised into the other), from eight to twenty feet high, (that at Forres is twenty-five feet high), set upon pedestals of two or more stairs, tapering somewhat upwards, with squared heads. A cross of the Latin shape is conspicuously inscribed on the whole extent of the western face. Equidistant on the centre and four limbs, are generally five round bosses, representing the sacred wounds; and at their intersection, the limbs repose on a circle, or circular disk described beneath,—an arrangement common on some of the Runic monuments of the Danes and Norwegians, and resembling the Irish pattern: their faces and sides are divided into compartments by lines, and are profusely and elaborately decorated with the well-known ribbon or mat-work pattern, chain and net-work, diapers, and other devices of great variety. In general they present few representations of Scripture subjects; no crucifix or image of our Blessed Lord, or our Lady, His Mother; but many contain representations of groups of men engaged in combat; of ships, animals, fishes, serpents, emblematical and historical of the events and persons intended to be commemorated, as was often the case in the ancient sepulchral monuments of Rome, and sculptured with considerable skill. Of these in a few instances the subjects are sacred; but in such case,

the cross is of the Irish or Saxon pattern, and erected by another hand. The narrower sides are, in the Isle of Man and two or three other places, occupied by Runic inscriptions, relating the occasion of the erection, some of which have been noticed on a former occasion. They are often truly splendid monuments.

The Irish instances of inscribed crosses are far more simple, and are only found in the ancient churchyards of the remote islands and peninsulas of the north-western coast. The cross has a circle, but no carved work; and unlike the other Irish specimens, no figures.

The Scotch pillar-crosses we must assign to Danish times, and some, perhaps, to the Danes or Norwegians themselves. Popular tradition is in favour of this opinion. It is rendered certain as to those in the Isle of Man, by the Norse Runes inscribed thereon. They have been generally considered (as, for instance, the pillars at Aberlemmi and Forres) as memorials of battles or chieftains and princes, and the historical events of that period; a supposition confirmed by the fact that many stand far from consecrated ground, and by the designs and inscriptions carved thereon. Some are evidently devotional and sanctuary crosses, but that they are in general of Danish or Scandinavian erection, I cannot admit. The resemblance to the Scandinavian monuments consists in this, that they are inscribed pillars, and that sometimes indications of the coiled serpent, patterns of fish and such like animals, are discoverable upon them, as well as upon those at Sandbach, in England; Moon Abbey, Kildare, and Cashel, in Ireland. But the substantial difference will be seen at a glance. Peringskiöld, in his very curious works on Scandinavian antiquities, and the author of a very intelligent article in the *Dublin Review* for January last, inform us that almost the only ornament of the Scandinavian monuments is the intertwined coil of two or more huge serpents, on whose bodies the Runic inscriptions are carved, intended to represent the mythological Jormengard, the offspring of Loki, the Midgard monster, who is coiled round the earth. But, as already mentioned, this is very seldom to be found on the Scotch examples. The inscribed cross is in Scandinavia universally Maltese; in Scotland as universally Latin, with an elongated lower limb. Moreover in the Scotch and Isle of Man crosses the cross is of very large size and occupies the whole western face of the obelisk. But the Scandinavian pattern is cut on the summit of the pillar only, and is comparatively of small dimensions. We may conclude then that although in many particulars these crosses on the eastern coast of Scotland resemble the Runic monuments mentioned, especially in the animals and figures carved thereon, yet that they are essentially distinct, and proceeded from the hands of native artists, although in Danish times, and that the ornaments and sculptures are Saxon, and therefore Roman, the sculptor having borrowed some few only of the Scandinavian patterns as suited his fancy, many of which indeed are found in French and German and even Italian MSS. of that period.

But it is in Ireland that the ecclesiologist will find specimens of these sacred and venerable monuments of peculiar interest and surpassing in grandeur, symmetry, beauty, variety, and elegance of decoration; such as indeed (if it be not here an heretical sentiment) we should

wish to see re-erected in the churchyards and village greens of England. They may be divided into five kinds at the least. The ancient simple cruciform blocks of great antiquity, with few or no remains of ornament upon them; the inscribed square pillars; the plain Latin shape; the circular-headed form; and the sculptured examples. The sculptured crosses are universally of that kind incorrectly denominated wheel-crosses, that is of equal limbs, of very considerable magnitude, with pierced intervals. They are generally from three to six feet across the arms, which are connected together by segments of a circle, the whole richly adorned with sculpture in alt relief, and although sometimes of little elevation and planted near the ground, as that at Dearham in Cumberland, are usually set upon very lofty shafts from eight to twenty-five feet in height, from twelve to thirty inches in breadth on the face, and a third less in thickness, which is itself richly sculptured in compartments. The whole gives the appearance of the ordinary modern form of the Latin cross with the perpendicular limb or shaft fixed in the ground greatly elongated. The ends of the northern and southern arms are squared and generally figured, but the uppermost limb pointing to the sky is frequently surmounted by a capping-stone (a feature peculiar to Irish crosses), closely resembling the modern Roman reliquary, and the capping-stones now surmounting the supports of the flying buttresses in Salisbury Cathedral.

The proportions observed in these crosses are of course various. The loftiest in Ireland is at Monasterboice, which is 25 feet high, about $5\frac{1}{2}$ feet across the arms, the shaft 2 ft. 3 in. in breadth, by about 1 ft. 8 in. slightly tapering upwards. The lesser cross is 15 ft. high, 6 ft. across the arms, 2 ft. 6 in. in breadth, 1 ft. 9 in. in thickness. The Ardboe cross is 17 ft. high, the other proportions (which are very satisfactory) are nearly those of the great Monasterboice cross. Some are entirely plain, some merely with lines bordering the entire edge, some very massive and rude, others of the utmost lightness of shape and decoration, and the date of the whole may be from the beginning of the ninth to the end of the thirteenth century. We are for instance all but certain that the very ornate crosses at Monasterboice were erected before the end of the twelfth century, because before that period the abbey and churches were ruined and destroyed.

Subsequently figured crosses were not erected in Ireland. The arts of sculpture and decoration became extinct or debased; we behold their decline in the rude examples at Tuam, Moon Abbey, and Tullagh; and though crosses were still erected anew or in the places of those dilapidated, ornament was disused, or the figure of our Lord alone was left, till they became quite plain and unadorned. The connecting ring next vanished; we may behold it vanishing in the round-headed cross at Barrymore Eustace, in Wicklow county, and the plain standard form alone remained as now existing at Burgage, in Wicklow county, at Clondalkin, Glendalough, S. Nen's cross on the Shannon, until they finally ceased altogether.

The most beautiful Irish example, although somewhat dilapidated, is S. Colman's cross at Ardboe, on the west shore of Lough Neagh in Tyrone. It is manifestly cotemporary with the loftier cross at Monas-

terboice, although by a different artist. It is constructed of hard white freestone, no quarries of which exist in the neighbourhood, and is placed on a mound outside the cemetery, and the ruined church beside it is of the 12th or 13th century. On the western face appears the Crucifixion in the centre, with sculptures in compartments of the principal events in our Lord's life, and out of the New Testament; on the east and other sides from the Old. Much ornamental work is found in some of the compartments, and on the arms and circumference of the circle the open rose, the simple S scroll, the interlaced S scroll, the spiral or chain-work, the ribbon pattern and chequer work.

This will bring us to the consideration of the architectural decorations, and sculptured ornaments of these noble memorials of the piety of former ages.

Now we apprehend the type and origin of all architectural ecclesiastical ornamental work, is to be found in the description given in the First Book of Kings, of the decorations of Solomon's temple, which it is certain Christians of the five first centuries regarded in many points as a pattern for Christian churches. "Cherubims, palm trees, open flowers, net-work, chequer-work, chain-work, pomegranates, lily-work." With the exception of the palm trees, which, however, constantly appear in Italy, all these are to be found on the ancient standard crosses of these islands. But (and it is a question which has long exercised the ingenuity of Christian antiquarians,) how did they get there? Whence did the artists who sculptured these monuments borrow their designs, and how are we to account for their extraordinary similarity throughout the United Kingdom, and especially throughout Ireland? Further, upon some of these crosses, both in England, Scotland, and Ireland, are found (sparingly indeed) Scandinavian and other Pagan devices. These same devices are found on the same monuments throughout the north of Europe, and are executed with the most elaborate workmanship, as illuminations for the sacred books, bells, and other means of Divine worship of the Church of the sixth and following centuries, throughout Europe. From whence were these patterns borrowed, and who were the artists?

It may save trouble if we state at once our conclusion, that, so far as these islands are concerned, the whole of these devices and ornaments, including even the Scandinavian device of the inter-twined serpents, are exclusively Italian, with an occasional mixture of Greek designs, and not of native, or Celtic, or Teutonic origin. Rome and Constantinople, but especially the former, were in those days the head-quarters of the arts and sciences, and of Christianity itself; and from this reason alone, it is *primâ facie* reasonable to refer them to this source. The only exceptions I would make are the representations of battles, ships, and sometimes fishes, and animals which are occasionally found on the crosses on the north-east of Scotland, which may be Scandinavian; but there is better ground for contending that these are borrowed from the ancient symbolical devices of the tombs of the primitive Christians at Rome.

To begin with the figure of the cross which is represented similarly in almost every instance, whether in England, Wales, Scotland, or Ireland.

The shape which forms the head, or is sculptured on the four arms, is that of the Greek, or S. Cuthbert's Cross, of four equal limbs. Generally, this cross is set on a shaft, and the lower limb thus becomes elongated; and thus the form of the Latin cross is presented to the eye. This disposes of the notion that the Cornish crosses are exclusively Greek. The heads, doubtless, are Greek, as are all the other crosses in the United Kingdom; but being all set on shafts, they assume, like the others, the ordinary Latin shape. In the Scotch pillars, the inscribed cross is universally of the Latin shape: sometimes, not always, reposing on a circle. The cross, carved, sculptured, or plain, is in every instance simple in form, and not floriated or adorned in any degree; except that in some instances, as at Margam and at Meigle, in Scotland, there are square enlargements at the intersections of the limbs and at their extremities, significative of the five wounds of our LORD. It is worth remark, that this particular slight variety of form or cross at Margam, is found in several instances, as illustrations to the famous Durham or S. Cuthbert's Gospels, and to the Gospels of S. Chad, at Lichfield; as well as to the Gospels of Kells, at Dublin, the era of which illuminations is probably late in the eighth, or early in the ninth century. I apprehend, therefore, that this invariable adoption of the Latin cross on all these monuments, is a decisive proof of their origin.

But we have next to account for the very frequent recurrence of the circular disk, or connecting circle, which united the four limbs of these crosses together at the head of the shaft, even in the most ancient specimens.

Now all ecclesiologists, (from the work of M. Didron, on Christian Iconography, and from other sources) are aware, that, as early at least as the third century, in imitation of a classical custom, a corona, circle, or flat circular disc of light, was, in Italy, and probably throughout Christendom, placed around, or formed the back-ground for the heads of our LORD and His Apostles, or formed an aureole round their persons. As we have noticed, as early as the days of Constantine, the cross bore upon it a representation of our LORD crucified; and where not so, yet was the cross itself, and especially the intersection of the limbs, peculiarly sacred, from its connection with that event. Hence artists, and other Christians of reverential feelings, would, of course, wish to surround this symbol of their salvation, especially when it bore the figure of our Crucified LORD, with the customary emblem of glory and honour; and hence it is constantly, although not universally, found sculptured on the very earliest examples to the latest.

But in the construction of the larger crosses, the ingenious artists of those times found an opportunity, by this instrument, of ensuring stability of construction in union with decoration and ornament. The arms of these crosses being greatly extended, (some of them are five and six feet across) would, if lightly and symmetrically constructed, become liable to be broken off, from accident or the lapse of time, unless some support were provided. The circular glory seemed to present a means whereby this object might be attained. If it could, without a sacrifice of beauty and design, become, as it were, a flying buttress to the limbs, the object would be accomplished,

But symmetry was not to be forgotten, nor was the circular glory itself to be the principal object to catch the eye, but the cruciform was to remain predominant. Hence the circle or disk must not be drawn round the extremities of the limbs (which, however, was done in some instances, as the ancient inscribed cross at Truro, at Margam in Wales, and S. Oswald's cross at Pontefract, and one or two inscribed crosses in Scotland), or present the same surface with their surfaces. It was not, therefore, employed at all in the smaller crosses whose limbs needed no such support; and in the larger the circle itself was brought half way down each arm, and the thickness of the stone on either of its sides pared away, so that it retired three or four inches below the face of the rest of the cross, and its thickness was proportionably less, thus rendering it a subordinate yet remarkable feature in the constitution of the whole. In the more perfect instances this connecting and supporting circle is very carefully made to include the whole of our Lord's person, forming a circular aureole thereto. Thus it became a distinguishing, and I may add a very beautiful and significant, portion of the cross in use in the early part of the middle ages; and in Ireland, where, as history and other remains inform us, the arts especially flourished, the proportions of the whole became very perfect, and the embellishments very splendid.

We have next to speak of the ornamental decorations of these venerable and interesting relics of the piety of our ancestors. They are, as has been already observed, most peculiar, and differ much from all other Christian architectural decorations in these islands, although Mr. Petrie has, in his work on the Round Towers, identified some very few of them with the bas-reliefs on the cornices and capitals of the pillars of some of the ancient Irish churches.

Those which do not consist of figures or scenes, differ little one from the other in any part of the United Kingdom, and thus distinctly indicate a common origin; although of course peculiarities occasionally occur, as the pitcher and trefoiled lily on the cross at Sancreed, which is evidently borrowed from the Roman catacombs, the coiled serpent figure (already noticed) at Sandbach, in Cheshire, at Cashel and Moon Abbey, in Ireland, and on some of the Scotch crosses. Occasional indications of the serpent coils are also found on a few other crosses in the north of England, as the ribbon-interlaced pattern bears some resemblance thereto.

The principal of these ornaments consist of the ordinary network or ribbon pattern, which appears in different forms throughout the three kingdoms. It is formed by the interlacings and convolutions of an endless ribbon or cord. This was varied by the artists into very numerous and intricate, though cognate, shapes. By making the corners of the wreathings angular instead of round, they formed the triquetra; and the plaits are often so arranged as to form cruciform shapes, as by the crossing of two ovals, or the intersection of four semi-ellipses and lines parallel to their major axes, or as in Scotland, on the Forres pillar.

The Biblical MSS. have this pattern so intricate and elaborate (as in the Book of Kells at Dublin) that the Irish tradition is, that the lines were traced by angels; and an artist of great merit in that city not long

since alleged to us that as his reason, why he thought it wrong to copy them. It becomes a spiral chain or cable when two cords are twisted together. A fourth pattern, for want of a better word, may be denominated the T pattern, which is repeatedly found on the crosses of the North, and in Wales,—and occasionally in Ireland. A fifth is the chequer pattern, common in the north of England and Ireland. A sixth is the gamma-dion, found in the most ancient forms, and amongst other places in the interior of the New Grange Barrows, near Drogheda. A seventh the S or scroll pattern, generally simple in form in the more ancient specimens, and always so in Ireland; but which, in the ninth century, in England and Scotland, became foliated and developed into the acanthus form, with flowers, birds, fruit, and leaves, as we find it on the Bakewell, Bewcastle, Eyam, and Ruthwell crosses, and very many in Scotland. An eighth is the rose pattern, common all over the United Kingdom after the ninth century. A ninth is the diaper pattern, of small Maltese crosses, as on the very ornate cross at Irton, and found in Ireland in work of the eleventh century. A tenth is very constantly found in Scotland, as on the Forres pillar, and consists of a circle cut into four quarters by a S. Andrew's cross, or with an inscribed square or Greek cross, or such like design. Several other devices may be seen elsewhere. We have specimens of forty or more on these very beautiful though decaying monuments still remaining; but these will be found to be the principal.

Now a cloud of antiquarian dust has been raised about these figures and ornaments. Some insist they are the religious symbols of the Druids, the circle and cross being the Celtic or Scandinavian religious signs, and the wreathed or interlaced ribbon-work their mode of secret and sacred writing, which was carried on by the plaiting of green twigs or wickerwork—in other words that they are purely British or Hibernian. Others again find Egyptian and eastern symbols, and some would refer all to a very late period. But that they are for the most part entirely Roman or Italian, with (as we admit) some admixture of Greek, we can scarcely doubt.*

It is well known that in the times of the empire the art of Mosaic work was in great repute and excellence. In the remains at Herculaneum and Pompeii it is found to a great extent in a great variety of

* "In Italy there is a variety of tastes, and we cut foliages in many different forms. The Lombards make the most beautiful wreaths representing ivy and vine leaves, and others of the same sort, with agreeable twinings highly pleasing to the eye. The Romans and Tuscans have a much better notion in this respect, for they represent acanthus leaves with all their festoons and flowers winding in a variety of forms; and amongst these leaves they insert birds and animals of several sorts, with great ingenuity and elegance in the arrangement. They likewise have recourse occasionally to wild flowers, such as those called 'lions' mouths,' from their peculiar shape, accompanied by other fine inventions of the imagination, which are termed 'grotesques' by the ignorant. These foliages have received that name from the moderns, because they are found in certain caverns in Rome, which in ancient days were chambers, baths, studies, halls, and other places of the like nature. The curious happened to discover them in these subterraneous caverns, whose low situation is owing to the raising of the surface of the ground in a series of ages; and as these caverns in Rome are commonly called grottoes, they from thence acquired the name of grotesque."—*Memoirs of Benvenuto Cellini*, ch. vi.

designs. It penetrated into England, whither the Romans imported all their arts and luxury, and in the Roman villas of Woodchester and Woodstock is found in great perfection. In the magnificent work of Lysons on the Woodchester pavement will be found very accurately depicted several of the patterns which I have mentioned: as, for instance, the interlaced ribbon or network, the chain or spiral cord, the gammadion, the S or scroll, or acanthus pattern, both in its simple and foliated design, and the chequer work. In the plate given in Hearne's *Leland's Itinerary*, the same appears in the Woodstock villa.*

Now so soon as Christianity became the religion of the empire the Basilican and other buildings containing these beautiful designs, were turned to Christian purposes. These thus became Christian and sacred ornaments, and as is found to be the case in Italy, they were forthwith applied to the decoration of Christian monuments. Hence we find these same Mosaic designs repeated in the pavement and walls of the Italian churches from the fourth to the eleventh centuries, and thence doubtless they were imported into Great Britain and Ireland; for it is a matter of history, not of controversy, that in those ages Italy was the head quarters of the arts and of religion, and that art was there especially the handmaid of religion. Thus, a particular redoubled form of the scroll or S pattern given by Canina as existing on the pavement of the Basilica of Sta Maria de Cosmedin, Liberiana and the Lateran, is found repeated identically on the Irish crosses at Ardboe in Tyrone, at Kells, at Monasterboice, Louth, as well as in one or two Scotch crosses. This importation took place at a very early period. We know for a fact that S. Ethelwold's cross at Lindisfarne was beautifully sculptured in the eighth century, and what could not be applied to churches to any extent in these uncivilized regions on account of the vast expense and artistic science requisite, was lavished, where it was practicable on a small scale, on the cross, in token of their veneration for the symbol of their salvation.

We think we have established all we have contended for in having shown that all the more important of these ornamental devices are either found in Roman remains or in the Mosaics of the churches in Italy of the fifth and subsequent centuries; but there are two or three which demand a particular notice. One of these is the serpent pattern which is occasionally though rarely found on these standard crosses, but frequently adopted as a sacred symbol in the Gospels and Psalters of the seventh and subsequent centuries. The Runic monuments of Sweden, Norway, and Denmark, which however are not earlier than the middle of the ninth century, are exclusively adorned with this device. Jormengard was in the Pagan religion of these countries a huge serpent, the offspring of their god Loki, and his abode was in the sea, where he lay coiled round the earth. These Runic monuments are almost universally memorials of the dead; and different coiled forms of this monster were engraved on them to signify by this emblem that the dead person was committed to the

* Since the above was written, we have seen another very remarkable confirmation of these views in drawings of the pavement of the Temple of Esculapius, at Lydney Park, Monmouthshire, in the possession of George Ormerod, Esq., F.S.A.

earth and was then in his embrace. But this mythological device seems as early as or before the sixth century to have travelled far southward, and to have been adopted as a Christian symbol. We find it in the Psalter (Vespasian, A. 1, of the Cotton Library, an Italian book of the seventh century), in two or three of the MSS. Gospels in the British Museum, which are certainly not Anglo-Saxon, and apparently were written in the south of Europe; and it is an invariable illumination, and often most elaborately and beautifully executed, sometimes with the head of a snake, sometimes of an eagle, in the Anglo-Saxon and Irish MSS. of the eighth and subsequent centuries: as in the Durham book and the book of S. Chad at Lichfield, in which latter instance it is appropriated to the cross itself. Probably then this device was brought into these islands by the continental artists or their pupils in the eighth and ninth centuries, and it being accordant with the ancient religious predilections of the Saxons, Danes, and Irish, and Northmen generally, they forthwith adopted it as a sacred Christian ornament; and finding it a convenient medium for the display of their skill transformed the original rude serpent of the north into the elaborate and intricate coiled and wreathed patterns which we now behold, which seem to have continued in use till some time after the advent of the Normans. But why it is found so seldom on the crosses or in churches, why so invariably as a decoration of the sacred MSS., we confess ourselves at a loss to understand.

Another device worthy of observation which is common on the Irish crosses and sepulchral slabs, is that of a cross-shaped figure, within a circle, placed in the centre of the limbs formed by radiating eccentric lines merging into one another as they approach the circumference, or sometimes the centre: as on the cross at Moon Abbey, and a very elaborate example on the lesser cross at Monasterboice. This seems to be a device and invention of the native artists, but of what in particular it is symbolical it is difficult to state, for that it cannot, as Mr. Petrie suggests, be emblematical of the Trinity, seems self-evident. We are inclined to think that it is an ordinary Roman ornament like one of those figured in the second volume of Piranesi, without any symbolical meaning at all. The five round bosses on the reverse of the cross or crucifix, and corresponding with the position of the feet and arms on the other side, are well-known symbols of the five sacred wounds found universally throughout the United Kingdom. That they were of Roman and even primitive origin with the rest may not be doubted.

To speak in the last place of some of the principal sculptures of figures and men and animals, which are found depicted for the most part in Ireland and Scotland, and always in square compartments, separated by twisted bands raised in relief or lines, on the faces of these ancient monuments.

It is first remarkable that (*except in Ireland*) very few exhibit the crucifix; and in England and Wales scarcely any figures at all are sculptured: and where they are found (as in West Cornwall, at Sandbach, Bewcastle, Bakewell, in England; Ruthwell and Camus, in Scotland; I omit post-Norman instances,) they may be presumed to be of the 10th century, or later. The same observation applies to

the sacred MSS. Of the elaborate and splendidly ornate crosses of the Durham gospels, the Book of S. Chad, the Rushworth MSS. at Oxford, and the Book of Kells at Dublin, none exhibit a crucifix. One depicted in a copy of the gospels at Durham, of the 9th or 10th century, is the earliest we have discovered. Where, however, the crosses are so sculptured, the crucifix always appears, and (as has been mentioned) on the western face. The Body of our LORD is always represented as clothed with a vest or kirtle, with sleeves, down to below the knees; and in no instance does it appear denuded as in the ordinary modern form. This denotes a very early date. A girdle encircles the loins, and a circular nimbus (generally a disc) the head, which in general slightly reclines to His right side. The arms are stretched straight out, regardless of anatomical truth, from the shoulder. At Sandbach, Bakewell, Camus, Bewcastle, and the Irish crosses, the two soldiers stand below right and left; the right side is pierced by Longinus; Calpurnius, on the left hand, lifts up the sponge on a long reed to the mouth. Two angels often appear on each side of the head, as if suggesting comfort to the LORD; and in some of the more elaborate Irish compositions, the moon and stars appear representing the darkness over all the earth. It is worth remark, that the two thieves never appear in any part of any of these compositions. In the Irish crosses, and one or two of the Scotch, the representation is identically repeated in almost every instance, till we come to later examples, when the single figure of our LORD, as at Moon Abbey, Kildare, and Tuam, and the third cross at Monasterboice was made to cover the whole of one face. The visage of our LORD, in some of these instances, is represented as a youth without a beard; in others with a divided beard, according to the custom of the Romanesque period, but the difference of person is very small. Some of the other representations of our LORD which occur on these Irish crosses are very remarkable. One is a figure standing in a meek attitude, with several fierce wolves or dogs on each side, from head to foot, tearing him—as if realizing “Many dogs came about me; they gape upon me as a roaring lion,”—a design which is found on some of the crosses in Scotland. Another is the *Ecce Homo*, our LORD held by the arms, between two individuals intended to represent Roman soldiers, but often with heads resembling enormous birds, of Satanic expression. This is found on every sculptured cross in Ireland,—on many several times repeated. The same device precisely occurs as an illumination in the Book of Kells; but seems there to represent the treason of Judas. The other principal events of our LORD's life appear sculptured on these Irish crosses with much graphic vigour, and in considerable detail. The scenes are indeed conventional in their mode of representation, but real pictures, often of many figures, grouped with much dramatic effect. On the Ardboe Cross are represented—the Nativity, and Offering of the three Kings, the Circumcision, Baptism, Slaughter of the Innocents, JESUS in the Temple with the Doctors, the Overthrow of the Money-Changers, the Blessing of the Little Children, the Entry into Jerusalem, the Sermon on the Mount, the Prodigal Son, the Agony in the Garden, and the Crucifixion, on the centre of the western face, often accom-

panied, in the neighbouring compartments, with the instruments of the Passion ; but among these designs does not appear the ordinary representation of the Blessed Virgin with the Holy Child in her arms, nor, we believe, is it to be found in Ireland. On the centre of the eastern face is a large design, the same with that on the lesser cross at Monasterboice, and Kells, and two or three others—our Lord seated on His Throne of Judgment, with all nations gathered before Him. At Monasterboice, a choir of angels or saints occupy the arm to the right of the figure ; several are represented with musical instruments, amongst others what is said to be the Irish harp, which is small and triangular, and rests on the knees of the performer. The space to the left of our SAVIOUR is crowded with figures, several of which are in an attitude of despair, and an armed fiend is driving them from before the throne. The compartment immediately beneath displays S. Michael weighing, in a pair of huge scales, a smaller figure, the balance preponderating in his favour ; but beneath the scales lies one in an attitude of terror, who has apparently been weighed, and found wanting.

In these last mentioned designs, our Lord appears attired in a chasuble of the ancient form, without arm-holes or sleeves, enveloping the whole person ; and His insignia of authority are the double crozier in His right hand, the cross in His left : and what is very remarkable, with a distinct delineation of an eagle over His head. It is singular, that one of the illustrations of the Book of S. Chad, at Lichfield, represents S. Luke in identically the same costume, and with the same insignia, which are also found sculptured, without human figures, on several of the Scotch crosses ; amongst others, those at Aberlemmi and Meigel, near Cupar.

The most frequent Old Testament subjects are, the temptation of Adam and Eve, and their expulsion ; the sacrifice of Isaac ; King David playing on his harp ; David rescuing the lamb from the lion (continually repeated) ; Joseph sold into Egypt ; the building of the Ark ; Nebuchadnezzar feeding with the oxen ; the wars of the Israelites ; and the erection of the Temple. Other sculptures are said to relate to the history of the neighbouring church ; but a careful inspection has satisfied me, that they are almost, perhaps without exception, entirely scriptural. One, however, at Old Kilcullen, represents the death of its founder, who was a Bishop, with his alms'-purse, crozier, bell, book of the Gospels, and attendant deacon. S. Peter crucified, with his head downwards, is very frequent. The four Evangelists, habited in chasubles, each with his book of Gospel, but not tonsured, as in Italy, and the twelve Apostles, appear on the older and ruder examples.

There are, however, two circumstances connected with these sculptured Irish crosses which are very singular. The first is, that throughout Ireland, on every such cross, the same scene appears delineated, in precisely the same conventional form or design ; and secondly, that the finest specimens of the crosses, in beauty of decoration, and in the variety and execution of their ornaments, far surpass what we may presume to be the contemporary ecclesiastical architecture. For although Mr. Petrie has shown that in some instances, as at Cormac's Chapel, at Cashel, and a few of the ancient churches, ornaments of r

similar nature are found, yet they fall far short of those on the crosses, both in quantity and quality; and the ancient churches to which the most magnificent crosses pertain, are usually, although very curious, small, and comparatively simple and mean. One supposition may account for both these circumstances, which in fact is already the Irish tradition, viz., that one or more of the finest of these monuments were executed in the south of Europe, and imported into Ireland at one particular time; or that Italian artists were sent over to Ireland for the purpose of carving them. The former seems the more likely supposition, according as it does with the tradition of the country, that one of those at Monasterboice was sent over by a Pope of Rome to Ireland. No difficulty would exist from the size, as they usually consist of more than one block; and the native artists would, of course, copy and scrupulously adhere to that model, and those designs, which came recommended by so high an authority, having, indeed, none others to have recourse to. Hence the fact, that these sculptured crosses (as that at Ardboe) are sometimes constructed of a kind of stone unknown in that particular neighbourhood: hence the very rare reference in the many and various designs carved upon them (and on the higher cross at Monasterboice there are nearly forty, on the Ardboe cross nearly thirty,) to the early Church history in Ireland, although I admit that here and there a design or two may represent S. Patrick: hence it is plain why the representation of S. Peter crucified is so common, and why the crucifix appears so often in Ireland, as it does seldom in England and Scotland: hence the appearance of the same patterns and ornamental devices as in the Basilicæ, and on the Roman pavements. The designs of the sculptured scriptural scenes or persons, are distinctly identifiable with those depicted on the walls of these ancient basilicas, where, too, as on the crosses, symbolical animals, such as stags, lions, sheep, and birds, appear intermixed with sacred subjects, and at the foot of the cross, as doing homage to the Good Shepherd and the Heavenly Orpheus. Nay, if we adopt the classification and descriptions of Lord Lindsay in his "Christian Art," we are enabled to pronounce that these sculptures in general belong to the Italian rather than to the Greek school, from the fifth to the twelfth centuries, and not later; and that they are for the most part the same with those conventional representations of the events recorded in Holy Scripture, which were transmitted from century to century from very early times of Christianity, and are perpetuated in the cemeteries and basilicas of Rome. For instance, the temptation and expulsion from paradise are always depicted thus: the trunk of the tree of knowledge, round which the serpent is coiled, runs up the centre of the compartment, and at the top divides right and left, forming two branches, which curve round the right and left corners, and descend again near the ground, and are loaded with two rows of fruit; Adam and Eve stand on either side of the trunk, and generally appear clothed with aprons; and sometimes on the right hand the Angel is seen driving the man out of paradise. Again Abraham appears seated in a chair before a square altar, with a long knife in his hand; Isaac meekly kneels, and bows his head upon the altar; but the ram appears standing behind him, and above appears an Angel,

or what may be a representation of our LORD calling to-Abraham to withhold his hand. This is our description of this design on the Irish crosses; but they are the expressions of Lord Lindsay, speaking of the sculptures of the same subjects in the ancient basilicas.

One word on the very singular cross at Ruthwell, on the Scottish border, a very beautiful specimen of the Dano-Saxon English crosses, and fourteen feet in height. The date of this last, as being of the Dano-Saxon period, seems to have been definitively fixed by the industry of Mr. Kemble, who has succeeded in deciphering the Runic inscriptions on the sides, which he has proved to be in the Northumbrian dialect of the Anglo-Saxon after the ninth century. A glance will show the essential difference between the designs on this cross and the crowded scenes on the Irish crosses. Here they are rather figures than scenes, without that conventional character which distinguishes the others; although plainly identifiable with the mosaics in the Italian churches, yet partaking of the Greek school. The centre figure on each side appears to be the principal, and rather the largest. One of these represents CHRIST glorified, with a round nimbus, and trampling on the fiends, represented by swine; underneath is the inscription "✠ IHS. XRS. certo Salvatore mundi et Angelorum, bestiarum et dracones cognoverunt inde." On the other side is S. Mary Magdalene washing the SAVIOUR's feet: round the latter is inscribed, "✠ Attulit alabastrum unguenti et stans retro secus pedes ejus lacrimis cepit rigare et capillis capitis sui tergebat."

In another compartment is S. Paul with a nimbus, under him "Stus Paulus." Another part of the inscription is "Fregerunt et panem," they broke bread, referring to a sculpture now missing. Another lettered "ingressus Angelus," represents the Annunciation. Other designs are the Virgin with the Holy Child, the Presentation, and the Cock. The Shining Sun, the Holy Lamb, the Triangle, the Fish, the Dove, appear in some of the compartments. Another lettered "Maria etiam," represents the flight into Egypt. But the most singular discovery was that the Runic inscriptions on the sides form part of an Anglo-Saxon poem on the Holy Cross, of the eleventh century, which has been lately discovered in the Monastery of Vercelli at Piedmont, written in the West Saxon dialect, and are descriptive of the Crucifixion. The words of the MSS. poem are rather more full and therefore more modern, but the identification is most satisfactory. On the left-hand margin of one side are the words (apparently of Simon the Cyrenian), in Runes:—

"The powerful king, the LORD of heaven, I dared not fall down, they reviled us two both together, I was all stained with blood." On the right-hand margin, "He prepared Himself, He spake benignantly when He would go upon the Cross courageously before men."

On the other side, the right-hand of the column, "Wounded with shafts they laid Him down limb-weary. They stood by Him." On the left-hand of the column, "CHRIST was on the Cross. Lo then, with speed came from afar nobles to Him in misery; I all that beheld; I was with the Cross."

Altogether this is a most singular and interesting monument,

although deficient in that imposing effect which belongs to the Irish crosses.

Finally, we would reiterate the expression of our earnest desire that these beautiful striking symbols of our common faith may again be allowed to hallow and decorate the churchyards and villages of England, a wish doubtless reciprocated by all our readers. But of what form should they be? What pattern will best answer the objects we have in view, to please the eye and move the heart? We are not insensible to the beauty of the Eleanor crosses and others of the like date and style; as architectural monuments they are doubtless of the very highest order. But are they crosses properly so called? Are not the outworks made of greater importance than the citadel, the preface than the work itself. We are lost in admiration at the taste and skill of the artist who raised those pinnacles, sculptured that canopy, projected those flying buttresses, elevated those arches, designed that tracery, and our eye forgets to travel onward to the summit whereon is placed the cross diminished in size, subservient, and a finish and decoration to the rest of the structure, rather than as we may contend it should be, the grand and principal object to arrest the attention and provoke the devotional feelings of the beholder. We may hope that if ever we be permitted again to erect standard crosses for devotional and ecclesiastical purposes, the Irish pattern should at least be permitted to take a very high place amongst them. It has this great merit, that it is *the cross*, in such shape and guise as cannot fail deeply to strike the heart and fix the eye of the observer. No extraneous ornament diverts the attention. Admiration must be mingled with devotion.

Nothing can be more imposing or solemn than the effect of these noble structures by the side of the ancient churches in the half-deserted cemeteries of Ireland. In form and outline, if we may believe the uninterrupted tradition of thousands of years, it is the true cross, and the true cross surrounded by that halo of glory with which the reverence of united Christendom has ever encircled it. It admits the representation of the Crucifixion free in substance from those objections which even Catholic minds feel to the ordinary imagery of that great event. It affords the utmost scope to the sculptor in the delineation of the scenes and events recorded in Holy Scripture, and might thus exhibit at once a triumph of Christian art for the delight of the educated, and be a book to warn and inform, a catechism to instruct the young and ignorant members of the Church.

It admits the very greatest variety of decoration, and therein much beautiful and devout symbolism, and finally it is Catholic and all but primitive, and what more need be said in its recommendation?

SPANISH ECCLESIOLOGY.

THE following letter from one of our most valued contributors will be perused with interest :—

“ Gibraltar.

“ My dear —,

“ As I have now travelled the whole length of Spain, and have had the opportunity of seeing some of her cathedrals and churches, I think you may possibly be interested in hearing some ecclesiological intelligence, though from the badness of the weather and the difficulty and slowness of locomotion, I have been able to see little beyond what lies on the high road. Of cathedrals, I have seen *Santiago de Compostella*, *Toledo*, *Granada*, *Seville*, and *Cadiz*, also those of *Lugo*, *Astorga*, and *Jaen* externally only. Of churches, a very small proportion containing anything antique or Gothic, but of these a great part are in the city of *Seville*.

“ As far as I am able to judge, there is a great deal of Romanesque or Norman work in the north-west provinces, especially *Gallicia* and the *Asturias*, but which has occasionally an intermixture of pointed arches and a richness of sculpture, especially in the tympanum of doorways, seldom seen in other countries. Of Pointed architecture, I think the larger part is late, of the time of *Ferdinand* and *Isabella*, which is a kind of French Flamboyant, with some singularities, but occasionally elegant in details. The best portions of the Cathedrals of *Toledo* and *Seville* are earlier than this, and have many points like our Middle-Pointed. A different style again occurs in many churches in *Seville*, one in *Granada*, and one in *Toledo*, which is plain, and in some respects English, like rude and poor First-Pointed in some points, but in doorways much better : there is also some trace of Moorish about it, but I have not been able to ascertain the dates of any of the specimens. The prevailing style of Spanish churches is what is called in Spain, *Churrigueresque*, from an architect named *Churriguera*, of the vilest taste, and its reign was from the time of *Philip III.* to about 1750. It is a *very bad* Palladian, full of monstrosities, though often dealing with rich materials, and many ancient churches were tortured into it. Of a purer Italian style there are very few instances, beyond the *Escorial* Church built by *Herrera*, which I did not see.

“ I saw three churches in *Gallicia* of Romanesque work,—the Cathedral of *Santiago* and two churches in *Corunna* : the latter are not large but groined in stone, and have very rich doors. One of them has a curious sort of porch at the west end.

“ The Cathedral of *Santiago* internally is a very fine Romanesque church, but externally it is wholly enclosed in a case of *Churrigueresque* work, though of a better sort than usual. Its west front is really imposing, and facing a fine open square. On the south side are the cloisters (of *Ferdinand* and *Isabella*) and several appendent buildings masking the cathedral itself, and this is the usual arrangement of

Spanish Cathedrals, in which external effect and symmetry seem never to have been studied. There is generally a parish-church called the *Sagrario*, opening into the cathedral, and often a *capilla real*, having separate priests and services. At Santiago the nave is very long, and the transepts considerable,—all uniform, and remarkable for having a triforium but no clerestory; the vault is very plain, and the aisles are continued along the transepts. Like most Spanish churches, the interior is very dark: the west doorways are most elaborate, within a modern porch. All Spanish cathedrals are arranged in the same manner, the Coro with its stalls occupying a considerable portion of the nave, west of the transept and enclosed on three sides; thus greatly injuring the internal effect and blocking up the altar. The *capilla mayor*, or sacarium, usually occupies only one bay eastward of the transept, and is enclosed with iron railing. The open space formed by the transept and centre of the cross, between the coro and the altar, is occupied by the congregation, and called “entre los dos coros.” There is always an immense reredos or retablo behind the high altar, often gaudy and ugly, but sometimes, as at Seville and Toledo, of rich and beautiful wood carving. There are two organs placed on opposite sides of the coro. This arrangement utterly precludes any general view of the high altar, and the large iron grating, often reaching to a great height, is usually closed. The wood carving of the stalls is often very fine, though of Renaissance character.

“Toledo is in many points superior to Seville, has greater purity of style and better proportions, but both these are usually defective in Spanish Gothic churches. The date of Toledo is between 1226 and 1492, the bronze doors 1545, the stalls which are glorious in carving, of 1495. The nave is longer than at Seville, but not so lofty, and both have double aisles. The windows have mostly Middle-Pointed tracery, but some more First-Pointed, and there are three beautiful rose windows. The stained glass both here and at Seville is fine and well preserved; and executed by Flemish and German artists about 1505, and later. There is a Musarabic chapel where was performed a different ritual, restored by Cardinal Ximenez on the model of the ancient Gothic ritual, but now unhappily discontinued. The cloisters at Toledo, as at Santiago, are late Gothic. Only one tower is finished, and crowned by rather an inelegant spire. The arcades within are lofty, and there is a very magnificent sweep of the aisles behind the retablo of the high altar. But some of the details are coarse and bald, which is invariably the case in Spanish Gothic. The cathedral of Seville was erected on the site of the ancient Mosque between 1401 and 1519, and may therefore be considered wholly as a specimen of late Pointed architecture. The height of both nave and aisles is magnificent, and the arcades are noble, but the length is sadly too little for the height and breadth, especially with the arrangement of the coro. The transept is too short, the west façade very poor though of vast width, and the eastern termination spoiled by a gaudy modern chapel. The windows in some cases are good Middle-Pointed with a look of Flamboyant, but the circular ones are very bad. One peculiarity is the existence of a range of windows over the arches opening to the lateral chapels. The

exterior is bad in effect, and ungraceful, and all the ends are flat at the top, without gables. But with all these defects, the interior of this cathedral is almost unrivalled for its solemn and religious grandeur. The Giralda, or steeple, erected in 1196, is Moorish, and very elegant, though the upper part or cupola is modern. Great preparations were making for the Holy Week, which, at Seville is observed with great ceremonial. The crucifix was to be erected on a huge platform near the west end of the church. One hears sometimes the Spanish cathedrals cried up as superior to all others, but I must confess that both Seville and Toledo, the two finest without doubt, greatly fall short of both English and French ones in the purity and elegance of their style. The only others in Spain which appear to be very fine, are Leon and Burgos, which I did not see. Barcelona I saw some time ago, and also Valencia; the former is unfinished, of rather plain Middle-Pointed work, with two octagonal towers in place of transepts; the latter is poor Gothic outside, and rather magnificent Churrigueresque within. Cadiz is wholly Churrigueresque, but grandiose, and only finished very lately by the munificence of its present Bishop.

"In Seville are several churches having a kind of English plan within,—a long nave with aisles, and a short chancel with an apse sometimes groined. The arches lofty, pointed, and plain, and the piers square with impost; a timber roof with some Moorish patterns; generally no clerestory; at the west end three small rose windows, the other windows very few; the west door and sometimes one on the north or south pointed with deep mouldings and small curtailed shafts with sculptured capitals. In the arch mouldings occur a very large bold toothed ornament, or a kind of chevron; and over the arch a corbel-table quite English. The belfry towers are often imitations of Moorish, with much brick-work and tracery quite *sui generis*. The Ferdinand and Isabella Gothic differs a little from French Flamboyant, and has often a mixture of Italian ornament. Yet some of its details are rich and grand. One of the best specimens is the *capilla real*, built by Ferdinand and Isabella, attached to Granada Cathedral, which contains their tombs. The cathedral itself is very large, and arranged as the others, but Churrigueresque, with a dome. In churches which are not cathedral, the chorus cantorum is either in a western gallery or in an inclosed space at the west end. Madrid is wholly uninteresting in an ecclesiological point of view, but has some splendid pictures. There has been grievous devastation of churches and convents all over Spain, and the splendid plate and jewellery were mostly rifled by the French. There are however some fine things still left at Seville and Toledo. One little church at Toledo seems to be very decidedly Moorish, and a small edition of Cordova Cathedral. The cathedral of Lugo appears to be mainly Romanesque, but much modernized; that of Astorga late Pointed; that of Jaen, Renaissance.

"I fear the Church is in a bad state in Spain, and that the Clergy are generally loose in their way of life. The general complaint is that their own practice and examples are quite at variance with their precepts. In this place there is a Roman Catholic Bishop, who is a wild and coarse Irishman, something of the Mac Hale school. The English

church, or rather cathedral, is very bad : it was built in 1832, a ludicrous imitation of Moorish without steeple or bells ; but divided into aisles by horseshoe arches, and having a stalled chancel. On Sunday there were five clergymen officiating."

THE MATERIALS OF GROINED CIELINGS.

(From a Correspondent.)

IN the contest which late years have witnessed for the re-establishment of the principle of reality in the construction and ornamentation of sacred edifices, few fields remain that have not practically, as well as in the abstract, been won by the advocates of that principle. There are yet however some particulars, in which the opposite system still holds its ground : not that in theory it is avowedly maintained ; but that from certain supposed difficulties in the thorough adoption of the better way, the worse is deemed defensible, and is consequently pursued.

Thus while in almost every instance, wherein fictitious materials and covert expedients were a few years back habitually employed, honest (however plain) materials and contrivances are now resorted to instead ; counterfeit groined cielings continue to be upreared, and if not vindicated, at least excused, where kindred fabrications would be utterly disallowed. And yet the offence against good taste, and the violation of sound ecclesiological principle cannot be less in the case of a sham-stone cieling, than in that of a sham-stone wall or column ; the truthfulness which should pervade a structure destined to exhibit manifestly the beauty of holiness cannot be abandoned more venially in one part than in another. If the reverential exultation awakened in the mind by surveying the grandeur and gorgeous magnificence of S. Peter's, is grievously arrested by discovering that the walls are painted in imitation of marble ; the same feeling irresistibly engendered by gazing on the exquisite beauties of the Duomo of Milan, unsurpassed as it is in costliness of material, and in unsparing bestowal of sculpture alike where the multitude may daily gaze and where few eyes but the All-seeing ever rest ;—this same feeling is even here equally wounded by observing that the cieling simulates a construction it does not possess, owing its apparent groining to the decorative painter, not to the skilful master-mason. And so English Cathedrals might be pointed out, wherein, however gratifying in the main be works, by which modern restorers have striven to follow the footsteps of those who first raised the sacred fabrics, yet the substitution of unreal for genuine materials in the construction of vaulting, precludes the possibility of unalloyed satisfaction with what has been accomplished otherwise so well.

Precedent for a lath and plaister vault being out of the question,* the reasons usually assigned for such a deviation from the con-

* Examples of Romanesque plaistering upon arched surfaces are not forgotten ; but to plaister rubble in order to adapt it for frescoes, and to plaister laths in flimsy imitation of stone are widely different practices.

fessedly sound principle just noticed are chiefly these : that funds are not forthcoming adequate to the erection of a cieling of stone ; or that the weight of one would be too great for the side walls in this or that instance to sustain. Either or both of these reasons may in certain cases render it impracticable or inexpedient to employ this material ; but it does not hence follow, that to reproduce one of the most ornamental features of an ancient choir, lath and plaister are the only remaining resource. Similar difficulties unquestionably impeded the designs of our forefathers occasionally ; how did they surmount them ? How may we satisfactorily do the same ?

1. If the funds are insufficient for the construction of a cieling entirely of stone, or the necessary lateral support of buttresses is not available to enable the building to carry one with safety, yet neither contingency may forbid the *partial* use of that material. Thus at the summit of the tower and beneath the spire of Strasburg Cathedral, where the utmost attainable lightness was essential, the architect introducing a richly foliated groining to support the pavement of the cell above, has left the panels or intervals of the ribs open ; and in this way obviated to a considerable degree the weightiness of a stone cieling as ordinarily constructed. In the interior of a church this plan of meeting the difficulty would scarcely be admissible ; but a very slight modification of it is both admissible and authorized by precedent.

2. This second mode consists in the adaptation of wooden panels to the interspaces of the stone ribs ; and evidently involves a very trivial augmentation of the weight inherent in the simple open groining just described. A cieling of this compound kind, while but little inferior in beauty to one completely formed of stone, is much less ponderous than the latter ; and therefore in the accessories it requires, as well as in itself, is less expensive. The choir of the church of S. Trinité, at Falaise in Normandy, supplies at least one example ; and probably numerous others might be cited. Of course the wooden portion of such a cieling should remain naturally, or by painting be artificially, distinguished from the stone ribs ; that no apparent identification of the two materials may even seem to be attempted.

3. A third method of preserving in honest guise the graceful embellishment of a groined cieling, exempt from those objections on the score of weight and costliness, which have afforded the main excuses for employment of lath and plaister, yet remains to be mentioned. This method, which anciently met with very extensive adoption, but has been scarcely if at all* resorted to by modern architects, consists simply in the exclusive use of wood ; the ribs, the intervening plane surfaces, and the bosses, being alike constructed of this material. The choir of Winchester Cathedral, the entire eastern limb of S. Alban's abbey-church, the lantern at Ely, the chapel of S. Mary's College, Winchester, the eastern portion of the cathedral in the same city, the choir at Selby Abbey, and the entire roofing of York Minster prove in familiar and splendid instances that a wooden

* The chancel and sacrarium of the new church of S. John, South Hackney, are cieled with stone ; not wood, as inadvertently stated in the *Ecclerologist* of August.

vaulted roof was not in olden time thought unworthy of the most dignified ecclesiastical structures.

But few words are required to enforce the immense superiority of a cieling of this kind over one of lath and plaister; for it possesses in common with the latter the advantages of lightness and inexpensiveness; in common with stone constructions, the indispensable requisite of genuineness, with the important character of (perhaps equal) durability; and it admits of the richest decorations, should pecuniary means be eventually obtained. A groined cieling of wood indeed seems pointed out as the only proper resource in cases of church restoration, where combined with the indications of original or intended groining, the present weakness of the fabric renders the use of stone hazardous; or the impracticability of raising the needful supplies makes the employment of a less costly material imperative.

Oak and chestnut are the most eligible for those portions where strength is required, and where carved work is introduced, as the ribs, bosses, &c.; cedar (which is so little expensive and so durable as to be used for the sleepers upon railways in America) is from its lightness, and from its scent repelling insects, peculiarly adapted for the panels of the groining. Painting imitative of stone should of course be entirely abstained from; but with this exception, the free use of decorative painting (emblematical or otherwise) as well as of gilding and carving, is desirable. How gorgeous an effect may thus be produced, and how little open such works are to the reproach of being quickly perishable, the examples above quoted are amply sufficient to prove.

Since then neither financial nor constructive necessity, neither precedent, nor beauty, nor superior expediency in any way, can be pleaded in behalf of lath and plaister groining; surely it deserves no greater favour or forbearance than other counterfeits, and with them should at once be absolutely and unreservedly discarded.

ON THE VARIOUS STYLES OF CHURCH MUSIC, AND THEIR ANALOGY WITH THOSE OF CHURCH ARCHITECTURE.

To the Editor of the Ecclesiologist.

SIR,—Though the early history of music is enveloped in much greater obscurity than that of architecture, the changes which we are able to trace are nevertheless about as great in the former as in the latter, or in any other art. Moreover, notwithstanding the fact that these two arts belong to the cognizance of different senses, a considerable analogy is found to exist between the changes which have taken place in them respectively. This analogy is not altogether a new discovery, since the following passage occurs in the *Ecclesiologist* for June, 1846:—"We are quite ready to defend our '*Middle-Pointed*'

of *Palestrina* against the beautiful *debasements* (as we believe) of *Per-golesi* or *Haydn* :” and the following in the *English Review* for March of the same year : “ It was well observed by one who is both a good Churchman and a good musician, that at Milan, where the Gregorian tones continue to be used with a laudable tenacity, they seemed too stern for the services ; they seemed like a piece of grand and awful Norman amidst the elaborate delicate fretwork of a florid Perpendicular chapel.” But the substance of the following pages was in the writer’s mind before he met with these passages ; nor has he the pleasure of knowing from whom the above remark is quoted. It is less to be wondered at that such analogies should exist, since, as has been observed by Lord Lindsay,* music and architecture agree together, and differ from poetry, painting, and sculpture, in that they are both of them expressive of emotion, not of definite ideas.

The most important change that has taken place in the music of the Church was the substitution of music in harmony for music in unison. This is analogous to the most important change in Christian architecture, that from Romanesque to Pointed ; as will be seen from the following considerations.

The coexistence of several *planes of decoration* one behind another, a feature which was unknown in Grecian architecture, and received its full developement only in Pointed, may evidently be compared to the effect of several *simultaneous melodies* so adjusted one to another as to form harmony.

Secondly ; though the terms *high* and *low* are used in very different senses in music and in architecture, it will not be disputed that a strong analogy exists between these senses. This being admitted, it will appear that a difference similar to that which consists in the predominance of horizontal lines in Grecian architecture, and of vertical lines in Pointed, exists between music in unison and music in harmony. Though a single melody consists of notes differing one from another in pitch, yet this difference is necessarily limited by the compass of the voice or instrument ; whereas the prolongation of the melody is comparatively unlimited ; therefore, like a Grecian building, it presents the idea of horizontal extent much more strongly than that of vertical. On the other hand, when a chord is sounded, both high and low notes are heard at once : the concord which subsists between them leads the mind to compare them, and to pass in thought from one to another, as along a vertical line ; and where the organ or other instruments are employed, there need be no limit to the height and depth of the notes heard at once, except that of the sounds which the ear can appreciate as musical. A succession of such chords, therefore, resembles a building in which vertical lines predominate over horizontal.

Again, the pointed arch itself has its counterpart in harmonious music. For the fundamental distinction between circular and elliptic arches on the one hand, and the various forms of pointed arches on the other, is that the former exhibit only *one* curve, first rising and then falling ; whereas pointed arches are formed by the meeting of *two* curves.

* History of Christian Art, Vol. II. ; Letter i.

An arcade of circular arches resembles, therefore, a single melody consisting of alternate rises and falls, such as the following :—



On the other hand, a Pointed arcade, containing, as it must, a double series of curves, will be represented musically by a Canon composed of two such melodies, one of which rises while the other falls: for example :—



Having now, I think, sufficiently established the general analogy between Pointed architecture and music in harmony, I proceed to compare their respective developements: and it will appear that these are also analogous, but that the changes of style in music are much posterior in time to their architectural counterparts. As architecture engrossed a very large part of the taste and intelligence of the middle ages, the Pointed style rapidly attained such a maturity as the circumstances of the age permitted; and having done so, it, from various causes, as rapidly declined. The invention of music in harmony, on the other hand, though nearly contemporaneous with that of Pointed architecture, receiving very little attention, remained long in an infantine state, and did not approach maturity till Pointed architecture was in its dotage. From the time of its birth to the present, its development has been gradual and always in the same direction: no retrogression, like that from Pointed to Roman architecture, has ever taken place in music: so that the ecclesiologist who would gladly transport himself into the times when his eye would not have been offended with Pagan churches, may, if he have a taste for music also, console himself with the reflection that in the latter art he has what he desires. If it should be asked what were the secondary causes that saved music from the revolution which destroyed Pointed architecture, the answer is not difficult. Harmonious music had not then gone through all its changes of style, so as to produce satiety; nor, if there were persons so enamoured of Pagan antiquity as to wish to restore Pagan music, had they any models to work from.

To come to the different styles through which music in harmony has passed, there is a passage in Dr. Crotch's lectures (quoted in the *Parish Choir*, vol. i., p. 24) in which he says, "music, like painting, may be divided into three styles,—the sublime, the beautiful, and the ornamental, which are sometimes distinct, and sometimes combined." From this last clause, however, and from what follows, it appears that the intention of the Professor was rather to discriminate the different

characters, as they had better be termed, which must mark the music of any one age according to the genius or design of the composer, than to point out historical differences such as those which exist between the three styles of Pointed architecture. Yet so it is, that there are three *styles* of music in harmony, which have culminated at successive times, and to which Dr. Crotch's epithets may with some propriety be applied. The first is the style of Palestrina, Tallis, Gibbons, Di Lasso, and Vittoria; the second, that of Pergolesi, Naumann, and Kent; the third, that of Beethoven, Mendelssohn, and Spohr. Those who are at all acquainted with the works of these composers, will acknowledge that the three styles are as distinct as any that we can conceive. The first of these styles is common to all the countries of western Europe; the second is peculiarly an Italian style, though it has been adopted with success by composers of other nations; and the third is peculiarly a German style. That the epithets *sublime*, *beautiful*, and *ornamental*, may be applied with propriety to these three styles respectively, few musicians will dispute; but it would not be advisable to use them as a distinguishing nomenclature: they would be quite as objectionable as the terms employed by Mr. Rickman to discriminate the styles of Pointed architecture. For instance, in the secular music belonging to the first style, there is no attempt at *sublimity*; whereas in that belonging to the third there often is sublimity; nor are specimens of the second wanting of which the same may be said: witness many of Handel's airs. The best plan that has occurred to me is to call the first style the *Early Vocal* (for all the specimens of that style that are now generally known, and by far the greater part, probably, of those that have been written, are for *voices* only,) the second the *Italian*, and the third the *German* style.

Specimens of transitional and mixed styles in music are very numerous. The works of Purcell, and most of our Cathedral composers from the Restoration downwards, present a mixture of Early Vocal and Italian, with here and there a spice of the German. In Handel, the Italian, the prevailing style of his age, is at different times more or less strongly mingled with that for which his country afterwards became conspicuous; and the existence of a substratum of Early Vocal must also be admitted. In Haydn and Mozart a good deal of the Italian remains, as the effect of education, but the German is more developed; while Rossini, on the other hand, is Italian by nature, but has imbibed a good deal of Germanism from his contemporaries. Sebastian Bach is peculiar for exhibiting a transition from the Early Vocal to the German style, without any mixture (as far as I am aware) of the Italian.

Comparing now the progress of harmonious music with that of Pointed architecture, we perceive in both a similar increase of *continuity* in their successive phases: that the three styles of the one correspond to the three of the other, each to each, is evident from the appropriateness of the epithets *sublime*, *beautiful*, and *ornamental*, to First, Middle, and Third Pointed respectively. The reader will remember that I do not consider the Early Vocal school of music to be *exclusively* sublime; and the same reservation is to be made in applying the term to First-Pointed architecture. Particular points of resem-

blance may also be remarked in each pair of styles. The practice, so common among Early Vocal composers, of forming their motetts on some Plain Chant subject, is paralleled by the fact that traces of Romanesque are found even in not the earliest specimens of First-Pointed architecture. The flowing melody of the Italian style bears a strong resemblance to the flowing tracery of the later Middle-Pointed. The German style has the peculiarity of being more *national* than either of the preceding; no composer of any other country having attained to great eminence in it; and in this respect is analogous to English Third-Pointed, a style which is more distinct from Middle-Pointed than the Third-Pointed of any other country.

Another instance of general analogy between the three styles of music and architecture remains to be pointed out. Words are to music what symbolism is to architecture. Music without words, and architecture without symbolism, may please the senses and move the feelings, but *with* them, they not only do this, but also convey positive instruction. Now, in First-Pointed, we know that symbolism was paramount, in Middle it appears to have been declining, and in Third to have been quite extinct. So the earliest musical style was altogether vocal, the second is equally adapted to voices and to instruments, and the third is peculiarly an instrumental style.

This leads us to observe the chief *difference* between the progress of music and of architecture. A variety of material naturally leads to a variation of style, as is strikingly exemplified in the comparison of glass and oil-painting. But variations of style are not always occasioned by a variety of material. This was *not* the case with the three styles of Pointed architecture; for brick was not employed till late in the Third-Pointed age.* On the other hand, the changes of style in music *were* occasioned by differences of material, that is, of instruments. Indeed the difference between natural and artificial instruments of music is strongly analogous to that between transparent and opaque grounds for painting. Glass, as all ecclesiologists know, is well suited for contrasts of rich colours, but not for deep shades; whereas, in painting on canvass or other opaque materials, differences of light and shade must bear a very prominent part. Now rich colours in painting answer to concords in music, which can be given with greater purity by voices than by instruments: shades in painting answer to discords in music, which artificial instruments alone are able to execute with steadiness; the pliability of voices corresponding in its effects to the transparency of glass. Outline in painting, and its counterpart, melody, in music, are much less dependent on the materials employed. The Early *Vocal* style, accordingly, is characterized by a free use of all the concords that can be formed by the notes of the scale, and the use of fundamental basses chiefly, which gives greater strength to the harmony: in the Italian style, which is adapted for voices and instruments jointly, a flowing melody is the principal feature, the harmony being subservient to it, and very plain; while the German style, which is

* This assertion is rather too general: brickwork of Middle-Pointed date is not uncommon abroad.—Ed.

much more suited for instruments than for voices, is remarkable, among other things, for its bold use of discords.

A few words will be expected concerning the Plain Chant of the church. I believe that, with respect to this also, 'the comparison quoted at second hand from the *English Review* at the beginning of this paper is pretty correct, though I would compare this kind of song, supposing it to be sung in unison or octaves only, to Basilican, rather than to Romanesque architecture; for the latter is a further step towards Pointed, and should therefore be compared to music in which an attempt is made at harmony beyond that of the octave. Such was the case when organs were first introduced as an accompaniment to the Plain Chant; for though only one key was struck at a time, yet every key giving voice at once to several pipes, constituting what is called a *mixture*, a rude harmony was produced, differing from the improved harmony of later times chiefly in the absence of that progression of different parts by *contrary motion*, which, as was said above, resembles the intersecting curves of Pointed architecture.

Since Middle-Pointed is the style most in favour among churchmen at present, while the Italian style of music is very far from being so, many of your readers will be indignant at these being placed on a level. It is hoped, however, that what follows will tend to mitigate their indignation. Choice of a suitable style is only one out of several things necessary for excellence in sacred art of any kind. Natural talent and patient study are two other important requisites both for the ecclesiastical and secular artist; but one thing more is necessary to the former, without which his best works will be worth but little. This is a *devotional feeling*, ardent but reverent. There is little doubt that such a feeling was more common among the architects of the Middle-Pointed age, than among the composers of the Italian school, and this accounts for the greater excellence of the works of the former, considered in a religious point of view. Still I think that this is not the only reason why music of the Italian style is less in favour with churchmen than Middle-Pointed architecture. The former is nearer to our own times than the latter, never having been entirely disused; and we are more familiar with secular applications of it. If there had been a revival of churchmanship at the beginning of the sixteenth century, it is likely that men, disgusted with the architecture of the day on account of its secularity and unmeaningness, would have been led, by the force of re-action, to bestow their preference on First-Pointed, or even Romanesque.

But though the school of Palestrina does not, as I think, correspond artistically to Middle-Pointed, it does not follow that we ought to desert either of them for the sake of the other. Such a notion could only result from unmindfulness of the practical differences between architecture and music. No one, in building a new church, thinks of doing otherwise than employing the same style throughout; and, in determining which style of Pointed architecture shall be adopted, I believe that, till that further development of it be granted us which is so generally looked for, and which will probably combine all the excellences of existing styles, the maxim "*medio tutissimus ibis*" is to

be followed, as well as in most other questions; for by adopting the middle style we shall not altogether lose sight of any, as we should if we fixed on either the first or third. But there is no necessity that the music which accompanies or is subservient to the service of the church, should be all of one style; nay, there are strong reasons for the contrary, according to the share which the priest, the quire, the congregation, and the organist, bear in the different portions of it. As the three styles of Pointed architecture are only different ways of employing the *same* material, they cannot each of them be the best possible, and there is ground for thinking that not one of them is such; while the three styles of Harmonious music, being, as has been before said, adapted to *different* materials, may be, and are, according to my belief, abstracting from the faults of individual composers, each of them perfect in its kind. In favour of the Early Vocal style it may be urged that, as the human voice is confessedly the noblest of instruments, music for voices only is the noblest kind of homogeneous music, and consequently that the style which is best suited to it, deserves peculiar respect. It seems also to be the one most agreeable to the structure of our language and to the genius of our nation; and we have a subject for thankfulness and mutual congratulation in the fact that there is so much encouragement for the cultivation of this style in this country at the present time, in consequence of the effect already produced by the introduction of class-singing, an effect which will probably in a few years be greatly augmented through the removal of the difficulties of music by the newly invented Sequential Notation.

Hoping that these remarks may not be thought tedious, and that whatever truth they contain may be remembered and acted upon, and whatever error, forgotten,

I remain, Sir, yours, &c.,

SAMUEL STEPHENSON GREATHERD.

ON "LYCHNOSCOPES."

To the Editor of the Ecclesiologist.

SIR,—As you were so good as to insert in your April number a letter of mine on the subject of Lychnoscope (or as I there proposed to call them, "Eucharistic") Windows, I am encouraged to offer for the consideration of your readers some further remarks in support of the theory I there advanced.

I think I may fairly assume that the painting to which I drew attention, in Eton College Chapel, is quite conclusive as to one point, viz., that the administration of the Eucharist to the son of a Jew as there represented, (the priest evidently administering it at a low side window), makes it not absurd to suppose a common custom was represented—as the legend said nothing whatever as to the place or manner of the administration; but simply that it was administered; and the artist naturally would represent the occurrence in the manner in which he might himself have seen it happen.

I desire now to call your attention to some facts which seem to me further to elucidate the subject; and first, I was much struck some time back by an article in the *Edinburgh Review* on M. Michel's "*Histoire des Races Maudites de la France et de l'Espagne*"; from which article, as I have not had an opportunity of consulting the book itself, I will make an extract. It is with reference to one of these proscribed tribes—"the Cagots"—who, till within a few years, have existed as a distinct race in the western and south-western parts of France, and in some of the portions of Spain bordering on the Pyrenees.

"It is in the churches, however, that we find the most numerous and lasting proofs of the existence of the Cagots, as well as of the abhorrence in which they were held by the rest of the population. In some places they seem to have had at a remote period churches or chapels of their own—at least, the ruins or traces of small ecclesiastical buildings are found, which popular rumour ascribes to them. In most of the churches of the west and south-west of France, there is a small entrance door (now often walled up) called the Cagots' door, quite distinct from the principal entrance: there is also a division of the church at some distance from the portion of the church occupied by the congregation, which is understood to have been set apart for the Cagots, and a small Holy-water basin for their separate use, the latter generally bearing traces of ancient sculpture.

"The Cagots, who were looked upon, even by the Church, as an accursed race, were forbidden expressly to enter by the same door as the rest of the congregation, or to introduce themselves into any other part of the church than that set aside for them, or to approach the larger Holy-water basin. In many places, as at Lucarré, in the arrondissement of Pau, and at Claracq, in the Canton of Thèze (in the department of the Pyrenees), where the Cagots were admitted to partake in the Holy Sacrament, they were still kept apart from other people, and the consecrated bread was reached to them at the end of a rod or cleft stick."

It is clear from this how completely the proscription of certain races, which we well know to have existed in civil matters, was carried into religious matters also; and I think the manner in which this was done as regards the Cagots is very interesting, since, though I do not pretend to say that a similar race ever inhabited any part of our country (though it is just possible that such may have been the case), yet, as the civil disabilities under which these men seem to have laboured were apparently very similar to those under which, in England, Jews and others also suffered, it seems not at all improbable that the mode of religious distinction may have been somewhat similar also. It is not unworthy of remark that these Cagots are not unfrequently confounded with lepers, who seem therefore to have been laid under somewhat similar restrictions; and I think, therefore, that if any connection can be found to exist, in any cases, between establishments of lepers and the existence of remarkable specimens of these windows, we shall be enabled to arrive at a somewhat nearer elucidation of their purpose. Now this connection I fancy that I can trace in two instances; and it is highly probable that, attention being turned to the subject, more examples may be brought forward.

Now, there is a very remarkable opening at the west end of the

north aisle of S. Martin, Liskeard, Cornwall, which (notwithstanding its unusual position) you will, I think, agree with me in considering to have been identical in use with the so-called *Lychnoscope Windows*. For a particular description of it I am indebted to the Rev. R. L. Bampffield, of Fowey. It occurs under the west window of the aisle, and is clearly not for the admission of light. It consists of three small square-headed openings, $3\frac{1}{4}$ inches in width and 1 ft. 5 in. in height; separated by monials 5 in. in thickness. Internally these openings are enclosed under one semicircular arch. There would be just sufficient space for the admission of a hand through the openings. Externally, under the window, is a small stoup for holy water projecting from the wall. Now, at a distance of about half a mile from Liskeard, there existed, formerly, a hospital for lepers; which it seems had no chapel of its own. There are now no remains of the hospital: but there is a modern house and some land which, it is said, might still be claimed for the support and use of lepers. The place is now called "Maudlin."

There is another example which I have never seen noticed, and which seems to agree very much with that at Liskeard. I allude to the west porch of S. Mary, Melton Mowbray. I am unfortunately only writing from memory of it, as I neglected to make any particular notes of it at the time of a rather hurried visit last year. This west porch is unusually large, and of Middle-Pointed date, whilst the church to which it has been added is First-Pointed. My impression is that there were some traces of the existence of an altar and piscina in this porch; and that the side window of two lights was very similar to the *Lychnoscope windows*, and apparently devised for the same purpose.

The external doorway of the porch is furnished with a door, which is, as is well known, a very remarkable and unusual occurrence. The door from the porch to the church is very fine First-Pointed, and on each side of it is a fine Middle-Pointed niche inserted. The porch is of unusually large dimensions, about 24 feet in width by 13 feet from east to west.

Now at a very short distance from Melton Mowbray was the famous hospital for lepers at Burton Lazars, the chief, I believe, of all such establishments in England. And I think it not at all improbable that this altar and side window were provided in order to prevent the admission of lepers into the church itself.

I should have observed, in speaking of the Liskeard example, that, so far as I have seen, the low side window never occurs in Cornwall; and I am informed that the hospital for lepers which I mentioned, is the only example of an establishment of the kind in that county.

The unusual position of the two examples I have mentioned will, I think, not be an argument against me, inasmuch as I imagine them to have been provided for the use of hospitals in the neighbourhood; and we should, therefore, naturally expect them to be different rather from such as were only provided for the occasional use of a few persons.

The mention of the occasional method of administering the consecrated wafer to the Cagots, suggests at once a means of interpreting the otherwise very difficult position of some of these windows. That,

for example, in Prior Crauden's Chapel, at Ely, where the window is ten feet from the ground, and the similarly situated windows in the Sainte Chapelle at Paris, and in Winchester College Chapel; and again, that at Othery, Somerset, where the opening through the buttress would suit exactly for the Sacrament to be administered as it seems to have been to the Cagots. Mr. Cole's theory that these windows were for the purpose of ringing the Sancte bell at the elevation of the Host is worthy of considerable attention: but this explanation, ingenious and plausible as it may at first appear, seems, after all, untenable. Were it for this purpose only, why have in any case more openings than one on a side? Now the examples are numerous in which the lower part of a two or three-light window forms the opening. At Temple Balsall Hospital Chapel, it has just been found that there were *three* shutters below the transom of a three-light window, and this would clearly be most unnecessary for ringing a bell only; and the assertion that the window is always on the same side as the village is not at all borne out by facts. At S. Mary, Merton, Surrey, I saw one yesterday on the south side of the chancel, the village being entirely to the north of the church, and there not being a trace of a house on the south side.

And to mention Othery again, it seems very unlikely that an opening would be made through a buttress to allow the sound of a bell to pass, when the sound would much more readily make its way by the side of the buttress. This will be seen by referring to the plan of this window given in the *Archæological Journal*. Mr. Cole seems also to imply that these openings are always connected with Hagioscopes, or *vice versâ*. Now it is quite impossible to agree with this, as it is well known that many large Hagioscopes exist which can be for no other purpose than to afford a view of the chancel,—witness those lately discovered at S. Mary the Virgin, Hadley, Middlesex; and those in the ruined church at Otterbourne, Hants; in neither of which cases, I believe, was there a low side window; and both of them are double and very large.

I have dwelt so much on Mr. Cole's theory, as I see how plausible it is, and how likely it is, that the one he suggests may have been a *minor* purpose in the formation of these windows.

In the *Archæological Journal* for December, 1847, there were some objections to the theory I support, which are not, I think, at all valid. It is first said that some of these openings are so near the ground that it would be impossible to use them: this is, I believe, almost always attributable to the accumulation of soil in the churchyard: whilst the fact that they are always *low* seems to prove that they were for *kneeling at*. As I have before shown, the great height of some few examples is no argument against them; and the final argument in the *Journal*, that in very few cases could the altar be seen, seems not to have any weight, as it never was any point of absolute necessity that the altar should be seen by all the worshippers; and, indeed, such a thing in four-fifths of our old churches would be quite impossible.

It would be interesting if any of your readers who have noticed the arrangements common in the churches of which M. Michel speaks,

would communicate how far they resemble those so common in our own churches. It might serve to set the question at rest.

In conclusion, I must again urge the adoption of some such name as that which I suggested in my last letter as the most appropriate, viz., "Eucharistic Windows,"—feeling persuaded in my own mind that this solution indicates more truly than any other the real use and purpose of the windows. I trust that you will think it worth while to add these remarks to those I before made, and that you will agree with me in the conclusion at which I have arrived.

I have the honour to be,

Your very obedient servant,

GEORGE EDMUND STREET.

[We are not at present prepared to adopt the view which Mr. Street very ably upholds, nor are we on the other hand disposed to resist it. We should be much obliged either to him, or to any other correspondent, for further facts and examples bearing upon the question.—Ed.]

S. MARY AND S. NICHOLAS, LITTLEMORE, OXON.

WE have already more than once alluded to this well-known church, which, in the form in which it was originally cast, may be fairly called the first fruits of revived Christian architecture in this country. Far as its simple parallelogram was from realizing the highest ideal even of a village church, it was, as we said in an article upon it and Roehampton chapel, a much greater advance upon anything that had gone before it, than the most perfect edifice which we might now look for would be upon itself. No other modern ecclesiastical building can at all pretend to compete with the historical interest that already attaches to this church, which hardly numbers twelve years from its consecration. As a marked epoch in the great movement of our own day, the erection of Littlemore church, its architectural merits, and the thorough carrying out of the Church system, which has always so honourably distinguished its services, are points upon which no true son of the English Church can do otherwise than rest with the deepest gratitude, if indeed he does not go further, and almost regret its present enlargement, as destroying the value with which it is already invested as an historical monument.

We confess to sharing in this feeling to a great extent. But on the other hand, we must remember that not only was more accommodation wanted, but also that the condition of Littlemore church has of late been essentially changed, and that whereas it was built as a dependent and unendowed chapel, it has recently been constituted a parish-church; and of course whatever may be said for the mere chapel, the parish-church can never be complete without a distinct chancel. This, as every one knows, was wanting in the first estate of Littlemore church. To an architectural chancel there was no pretence; to an ecclesiastical one very little. Let not this be turned to

the blame of its first founders. Littlemore and its parent were among the first churches in which the lowly gesture of the priest was substituted for the exalted position of the orator; and this was a far, far greater advance than the most elaborately fitted choir would be upon their unpretending letterens.

Still it was no reflection on those who commenced for those who succeeded to improve. A chancel was the first and great desideratum; and if any love for the old appearance of the building had pleaded for an internal choir, which might not have disturbed its architectural features, it would have been sufficient answer that the nave, even without the curtailment which such a course would have involved, was barely sufficient for the reception of the congregation. We cannot then wonder that the same munificence which has raised Littlemore chapel to the rank of a parish-church should make it worthy of its new dignity by the addition of an architectural chancel of the most full and noble proportions; and that the *church* being thus complete in its essential parts, the *building* should receive the all but necessary finish of a tower.

These two additions form the most important features in the works which have been just completed. On the noble spirit in which they have been undertaken we need not descant, but the manner in which they have been carried out seems both to require and, from the inherent interest of the building, to deserve, a more extended criticism than we are in the habit of bestowing.

The position of the tower was a question of very considerable difficulty. Of course its natural place would have been at the west end, and we are on the whole inclined to regret that such a course was not adopted; still it is not to be denied that the matter was one by no means to be hastily decided. The original chapel was far from being a small building. It is of very considerable length, great height—about forty feet to the ridge—and of remarkable, though not disproportionate, width. In all dimensions it decidedly exceeds the average of parochial naves. The consequence is that a tower, to have been added at the west end, must either have been of gigantic proportions, or have appeared insignificant compared with the building. Here was an evident difficulty, but it is surely in overcoming such difficulties that the genius of a skilful architect displays itself. Now in the immediate neighbourhood of Littlemore is the ancient church of Cowley, whose long, high-roofed, aisleless, nave and chancel (Romanesque and First-Pointed) bear a striking resemblance to its own, being, in fact, a typical church of the district. To the west end of this church was added a late Third-Pointed, indeed Debased, tower, occupying about one half of the width of the front, and overtopping the nave roof only by its battlement. It is certainly not beautiful, and the details are miserable; still it is thoroughly picturesque, and manifestly the work of no despicable mind. Its very diminutive size and utter want of reference to the scale of the building to which it is attached, put it out of the reach of the criticism which would have attached to a structure attempting greater accuracy of proportion, and failing in the attempt. We do not hesitate to say that the alternative before the architect was, either an adaptation of Cowley tower with

the requisite change of style, or an original one of the large scale which would have suited the dimensions of the nave. This is a choice in which either side had numerous disadvantages,* and one, perhaps, not allowing of a perfectly pleasing result in any case; still it would have been better to have chosen one side and conquered its difficulties as far as might be, than to have evaded them, as has been done in the present case.†

The original design, as shown in an engraving published some time back, was a tower projecting in a diagonal direction from the south-west angle of the nave. This at least had the merit of boldness, though we strongly doubt whether the attempt would have been at all successful. At present it stands to the north of the chancel, occupying its western bay. This position appears borrowed, with a slight variation, from the mother church in Oxford, where the splendid spire stands against the eastern bay of the north aisle. But the two cases are very different. Even at S. Mary's the effect viewed from the south side is not perfectly satisfactory—east or west view there is none. But from the north, though the tower is lateral as regards the main pile, yet the position of the old choir and of Adam de Brom's chapel render it the centre of a noble range. But the same rules will not apply to a vast and complicated structure like the University church and to the humble parochial edifice of Littlemore. It hardly requires proof that greater liberty as to the position of the steeple may be allowed to a church furnished with aisles, than to one from which they are absent. At Littlemore the effect of the tower viewed from the north-west or north-east is very satisfactory and picturesque; from any other point it is either lost or appears as an awkward appendage. On the south side the proportions of the nave and chancel absolutely cry for their natural termination in a lofty western tower, while the stunted abortion, barely rising above the chancel roof, only serves to mar their beauty. In the direct north view, or in any from that side in which the east or west end is not a prominent object, the tower can only be looked upon as an excrescence. And we must not conceal the fact, that not only is the position of the steeple badly chosen, but the design itself is as complete a failure as can be imagined. Some unaccountable caprice has denied to the north and south sides all pretence to belfry windows, except a row of pointed quatrefoils set in circles, which are continued, though interrupted by the windows, on the other sides also. We need hardly descant on the heavy and bare appearance thus given to the north side of the steeple, which is the more conspicuous as the position does not admit of any prominent doorway or window in any other part of the tower. The second stage has a lancet window, with external angle-shafts, which are not in the spirit of the remaining work. We have not hitherto mentioned, what might be

* It strikes one at first sight that such a tower as would have suited the proportions of the nave would have been such as only to be adapted to an aisled structure.

† We do not know if the plan of Iffley and Cassington, a tower east of the nave, forming an internal choir, and a sacrarium beyond—occurred to the designer. The effect of this is very noble; but the difficulties in this case would have been still greater than in a western steeple. The width of the central tower must have been enormous, as it must have been the full breadth of the nave, or only the least degree narrower.

almost taken for granted, that the whole of the new work is in the same style as the original chapel. The belfry windows, on the two sides favoured with them, are very good, imitated, but not servilely, from the well known examples at Cotterstock. The tower is entered from the outside by a doorway, placed in a low semi-octagonal turret in its angle of the nave, and which presents externally a needless striving after effect, though we believe that its internal roof of stone is a remarkable achievement of mechanical skill. Another fault in the composition is the staircase turret at the north-west angle, which wants boldness, and is not sufficiently distinguished from the buttresses. It contains, however, a pretty square-headed-trefoil doorway leading to the staircase. We cannot approve of the multiplicity of approaches to the tower within and without. Even with the present design one external entrance might have served; and a better position of the tower would have obviated the difficulty altogether. The design includes a lofty broach, of the less usual and less elegant form in which the base of the spire is square, though becoming octagonal immediately above. There are a few such of stone, in Northamptonshire, but the form seems better adapted for an erection of timber. This finish, however, is not expected at present. The tower is now thatched; an expedient which seems to us undesirable for any length of time. We should suggest a low spire of timber as the best substitute, till a stone successor may be obtained, as being not unworthy to remain permanently should any obstacle prevent the more complete fulfilment of the design.

The chancel, both internally and externally, is of greater merit than the tower. Its proportions, both considered as a separate building, and as attached to the nave, are satisfactory. The east end is perhaps somewhat marred by the awkward treatment of the buttresses, those projecting eastward being totally insignificant, which gives the composition a great air of flatness. The eastern triplet is of the type which we like least, that namely where the lights are close together, but it is an excellent specimen of its class; its proportions are good, and its shafts, capitals, and tooth-ornament, wrought partly by academic hands, are of admirable workmanship. Within it is filled with the same stained glass which formerly adorned its predecessor. All the other windows in the chancel are, if we mistake not, designed for similar enrichment; but the only one* which had appeared up to the time of our last visit was most deservedly sent back again. A small triangular window over the triplet had much better have been omitted. Gable windows are surely out of place, except to light the space between a double roof, as in the case of a vault or a canted ceiling. The present chancel, having an open timber roof, does not require anything of the kind. This roof is exceedingly good of its kind, of great boldness and solidity, and completely devoid of pretence and affectation; it has this especial merit, considering the paucity of early examples, that it does not, like so many modern ones, palpably recall the idea, if not

* We have been lately informed that all the windows now contain stained glass, but we have had no opportunity of inspecting them. It is expected that the chancel will be consecrated before the present number appears.

the actual details, of a later style. It has arched principals, and is boarded between the rafters. Without, it is covered in the most appropriate of all manners for a building of its class, with the light Stonesfield slate, which has moreover a piece of good fortune but rarely accorded to modern roofs in being allowed to *drip* naturally. The shoulders of the roof rest on pieces of foliage, which, like all the work of that kind in the church, are of excellent character in themselves, but have the great fault of not being adapted to their position. They are of far too bold a design, and while they might have appropriately discharged a similar office in a lofty minster, are at present in almost painful proximity to the eye.

The chancel is lighted on the sides by single lancets of very good character, though of almost excessive narrowness. On the south side they are three in number, very well managed, so as to avoid a dull uniformity, without running into the other fault of extravagant striving after variety. On this side is also a plain priest's door, perhaps a little too high. The position of the tower allows only one window on the north side. Within they are hardly so satisfactory; those on the south side have the flat segmental rear-arch, which we think is only appropriate to much shorter and broader windows; and the single window to the north is an example of an indiscreet following of an ancient vagary. It appears to be copied from an example at Hythe in Kent, engraved in the first volume of Brandon's Analysis, and exhibits much beauty of execution combined with an utterly inappropriate design. The rear-arch is of the round-headed trefoil shape, with shafts and tooth-ornament, forming a composition of extreme elegance, but as it is much lower than the arch of the window, so as to cut off its upper part, it is manifestly—so far—a mere caprice, unworthy of imitation. Moreover at Littlemore, not in its prototype, the lower part of the jamb on each side is scooped out in a manner of which it is not easy to divine the intention. To the east of this is an aumbrye, which is broader than it is high, and which would have been far better had it been without mouldings. On the south side a piscina and three sedilia, trefoil-headed under pointed labels; the use of an ogee moulding in the arches is only just accurate in point of style, and produces a most heavy and awkward effect. Its shafts as well as those of the eastern triplet are of Purbeck marble. It is wonderful how much of richness is given to the general effect, not only of those particular portions, but of the whole chancel, by the introduction of its mellow tints. The altar is the original one of panelled stone. We regret to observe that, as before, a strip of arcade, though now enriched with Purbeck shafts, is made to serve as a reredos. This is an arrangement of which we have often expressed our disapprobation, and we think on stronger grounds than the mere fact of its non-appearance in ancient examples. An arcade is something essentially continuous, so that even the placing anything before it, as a detached table, greatly mars its beauty; while a fixed altar, as in the present case, is a positive interruption, and causes several members of the arcade to be supported on corbels. It is impossible to design an arcade-reredos with which the altar

can have any artistic connection; they remain two wholes which cannot be fused together; in fact the altar appears something adventitious, and almost (æsthetically) an intruder; whereas in every kind of reredos, plain or enriched, the most imperative necessity is that the altar should form a part, and that the most prominent one, of the design itself; the reredos should evidently exist only for the purpose of giving greater dignity to the altar.

The chancel-arch is of good proportions, and has altogether an excellent effect. Considered in detail, it is hardly so satisfactory; the mouldings are somewhat too early for the general style of the building; they cannot be considered altogether free from a Romanesque element, being more like the transitional work at Great Haseley than the genuine First-Pointed style which it was sought to reproduce. The arrangement by which the arch is made to spring from corbels is always judicious where there is a roodscreen. But the corbels here share the same fault as the external foliage already mentioned, they are vastly too near the eye. The same is still more strikingly the case with those which support the arch between the chancel and the ground story of the tower, which is segmental and extremely awkward.

There are screens across both this and the chancel-arch, but we cannot consider either of them as successful. The roodscreen exhibits an exceedingly awkward and depressed form of arch and foil tracery, to which, were it as elegant as it is the contrary, one might reasonably object that it is of a type too late for the general character of the building, and especially of the chancel-arch. The beam is finished with a kind of embattled crest, which may very possibly (like so many of the other eccentricities of this chancel) rest upon the authority of some individual ancient example: at the same time, we think it inelegant in itself, and, in idea at least, too late even for the screen itself, much more for the church in which it is placed.

The screen across the northern arch seems to be an imitation, though a very poor one, of the Stanton Harcourt roodscreen. It consists of a series of multifoil arches cut in the solid. As this screen cuts off all communication by means of the arch between the chancel and tower, a small doorway is opened immediately to the east of it.

The chancel, thus defined, is filled up in the usual manner with stall-desks and benches, actual stalls being confined to the returns, where they occur, with somewhat poor misereres. But the worst remains to be told: the chancel, thus, on the whole, appropriately fitted up, does not form a choir, but the officiating minister's desk is to be erected immediately external to it in the south-east corner of the nave, the opposite one being occupied by the pulpit.

This is a subject on which we have often spoken our mind. In this case the arrangement in question is a deterioration from the old estate of Littlemore, in which the platform immediately outside the altar-rail, which was often occupied by two officiating clergy, might be considered as a genuine choir, though of the smallest possible dimensions. We are fully aware that in the diocese of Oxford difficulties stand in the way of a full realization of the Catholic ideal in this respect; for, if we are not misinformed, the rule laid

down is that, if there be a roodscreen, the priest must be outside of it, if there be none, the chancel may be applied to its proper use. Between these alternatives we should have no hesitation in our choice; the roodscreen, considered as standing between the nave and the chorus, is little more than a symbolism of the distinction between clergy and laity; consequently to preserve it at the expense of that distinction is a mere *hysteron proteron* in idea, and is moreover a sacrifice of ecclesiastical propriety to æsthetical beauty. It is postponing the substance to the shadow, the thing signified to the symbol; it is an unreal retention of an ancient form with an express violation of what alone gives it life or meaning. Who would not prefer the chancel at S. Thomas's in Oxford, where the clergy duly occupy the stalls, the roodscreen being absent? The higher use of the roodscreen, that of a typical separation between the whole mass of the people and the eucharistic sacrifice, will be preserved—not so completely, not so much in accordance with the tradition of the western Church—but still absolutely, and decidedly, in churches where there is no screen, in the altar or sacarium rail. No one will accuse us of any lack of zeal in behalf of roodscreens, but our love of roodscreens is only ancillary to our love of chancels; we must have the real distinct choir at any cost; if fenced in by a roodscreen, so much the better. We then have the full developement of the choral idea in its highest artistic expression; without the screen we have only the minimum of ritual decency. We must however in justice state that the chancel at Littlemore is to be strictly reserved for liturgical purposes; this is happily a case in which there is at least, unlike the architecturally excellent restoration at Clifton Hampden, not the slightest fear of the crowning abomination, the climax of unreality and irreverence, in the form of family stalls.

Together with the addition of the tower and chancel, considerable alterations have been made in the original chapel, the nave of the completed fabric. This building, so excellent for its time, had one glaring fault, in its meagre and miserable roof, which, if referable to any architectural style at all, could only be considered as extremely poor Third-Pointed, and was, moreover, remarkable for an almost incredible spareness of rafter. This roof, though of very considerable pitch, had still an angle somewhat more obtuse than that chosen for the new chancel (in itself not a sufficient reason for the change); and it was consequently determined to substitute another roof of better character in itself, and of the same elevation as that of the chancel. The increased pitch has been gained partly by a positive addition of height, partly by slightly lowering the side walls. This last operation we decidedly regret, as it has necessitated an interference with the rear arches of the windows, which we cannot look upon as an improvement, meagre and awkward as they were before. As the wall-plate would have cut through them, they have been lowered, and made segmental, like the new lancets in the chancel. The roof itself is by no means of equal merit with that in the chancel; there are large trefoil arches, boldly filled up with boarding, under the principals; but they are heavy and too horizontal, and there is a far greater display of wood than the scale of the roof can bear. The inter-rafterage is cieleo. The alteration of

the roof necessarily involved the destruction of the bell-cot on the west gable. We are not quite clear whether the addition of the tower absolutely precluded any use being made of it. If so its restoration would of course have been an absurd unreality; but we should in any case have recommended its retention. During the time that the tower and bell-cot co-existed, they grouped well together from several points, and the general bad effect of the tower has been decidedly increased since the removal of the bell-cot. We deeply regret that its present substitute on the gable is a plain cross.

The only other change of any consequence is to be found in the western door, which still remains, as was certainly unavoidable, the only entrance to the nave. The original one was decided to be disproportionately large, though we must confess that it never struck ourselves as being so. A smaller doorway has been substituted, of the same general character as its predecessor, though a more perfect example of the style, the round abacus having been substituted for the square. The two points in the nave, which, excepting the roof, have always seemed to us most strongly to require alteration, have been, for the present at least, left untouched. These are, the west window, which, graceful as it is without, has its rear-arch treated in a singularly awkward manner; and the crying want of an internal stringcourse beneath the side windows.

Such is the condition to which the present renovation has brought this most interesting of modern churches. Still, with every feeling of respect for those concerned in the work, we must confess that, even putting its architectural deficiencies aside, it is not one on which we can look with unmixed satisfaction.

With all its faults, not excluding its miserable roof, the old chapel at Littlemore was church-like and solemn, and the interest attached to it, (as so very early an attempt at a revival of true church-architecture, and the place of parochial weekly communions and daily service, at a time when these, which have happily now become common in every part of the kingdom, were a thing that men talked of and marvelled at, as if they were portents of something terrible and mysterious,) was so great that admitting the necessity of a new chancel, we are very strongly of opinion, that excepting the unavoidable necessity of replacing the east window by a chancel arch, it should have been left *in statu quo*. It was, we repeat, sufficiently good, not to have been a blot upon any, the most exquisitely designed chancel that could have been tied on to it, any more than the very plain nave of Hawton disfigures its glorious chancel. What might be wanting in æsthetic beauty would be more than supplied by historic interest. As we have more than once said, the feeling of association, which was comparatively unknown in the middle ages, has become an important ingredient in the religious and poetical character of our times.

We need hardly say that, with the views our journal has always advocated, we should have strongly upheld the propriety of having built the chancel in the Middle-Pointed style, but for the necessity of preserving the painted glass of the original east window. This, under all circumstances, is a condescension to association which we think we may make without becoming liable to the suspicion of vacillation in our views.

We have dwelt thus long upon the present church, because, apart from its intrinsic interest, we think that it conveys a valuable lesson with regard to the present state of the art of architecture. The new portions of Littlemore church present a most honourable testimony to the moral qualities of the architect (Mr. Joseph Clark)—we need not add, of its second founder—but we must confess that we desiderate in it any trace of high architectural genius. It is, conspicuously and emphatically, a church, and bears about it the most speaking signs of having been throughout designed and carried out in the spirit which ought to actuate all who have the handling of sacred things. It is, moreover, evidently a work of care and thought; the architect has manifestly studied his work with deep attention; it displays great constructive power, and, with a few exceptions, considerable skill in the use of detail. But it wants that indescribable something, equally removed from common-place and eccentricity, that *individuality* which attaches to a really good building, and which Mr. Petit has so admirably illustrated under the name of architectural character. It is the produce of reflection rather than creation, the work of the student rather than the “maker”; it is a well-patched cento rather than a great original design. This is manifest in the striving after something new and unusual, and the consequent eccentricities both of outline and of detail. This is a constant stumbling-block in modern designs; architects who do not wish to confine themselves to the beaten track, and who are not gifted with high original power, continually fall into this error of striving after novelty. Their churches consequently exhibit a collection of “*purpurei panni*,” culled from among those ancient designs which have struck them by their singularity perhaps more than their beauty, and which are accordingly eagerly transferred, first to the architect’s portfolio, and then to the next church which he may be called on to design. When any peculiar conjuncture has to be faced, requiring high original skill, a good architect will be venturesome, and will adapt, will invent, to meet the difficulty. Hence the great width, the unlighted aisles, the slanting walls, and corner tower of S. Andrew’s, Wells Street, a memorable instance of difficulties fairly grappled with, and a building adapted to the necessities of its site. But mere eccentricities, features which, though found in some ancient building, have no recommendation to notice beyond their singularity, and needlessly introduced into a modern structure, simply demonstrate the architect’s acquaintance with the particular ancient example which he has copied. They resemble what is familiarly known as a piece of *phrasy* Latin, which is certainly not considered as the highest kind of composition. Alike in scholarship and in architecture, the aim of the modern composer should be to produce what he may reasonably imagine his ancient model would have done under his own circumstances, not a double of what he actually did under circumstances quite different. A rule which equally excludes the north window, side tower, and sound holes at Littlemore, and the half-lines from Virgil which form the ordinary staple of a prize poem.

The fact is that we have hardly as yet recognised, in practice at least, the qualities which are necessary to constitute a really good architect. The degeneracy and contempt into which the first of arts

had for so long fallen, has had the effect of greatly obscuring the fact that it is an art at all. It is even now hardly realized that an architect, to be worthy of the name, must be a poet in the highest sense, and that his works ought to be as much the effusions of original and creative genius as those of his brethren of painting, music, or poetry in the more narrow signification of the term. There is danger to be feared from two opposite sources. The mere antiquarian looks for nothing in an architect beyond simple technical lore, mere servile knowledge of mouldings and their dates. Yet it is hardly necessary to prove—had not the individuals who usurp the functions of the University of Oxford committed its noble church to the tender mercies of the devastator of Westminster—that a far higher acquaintance with architecture, not only than this, but even than the most refined and tasteful pursuit of its theory, is required to qualify a man for its successful practice. The most judicious and sympathizing critic of poetical work is not, therefore, himself *ipso facto* a poet; the connoisseur in paintings is not held to be thereby constituted a painter; while mere technical study is often considered a sufficient substitute for creative power in the case of the architect. Yet no man of real taste would hesitate to prefer the Oxford Gothic of the seventeenth century, its misplaced and barbarous detail combined with a thorough feeling of the higher beauties of the style, to those modern works which might perhaps pass more scatheless through the archæological ordeal, but from which outline and proportion are absent. Contrast for instance the old and new buildings of University College, or compare the magnificent grouping of Wadham with the late additions to Pembroke. On the other hand it may be feared whether a tendency is not occasionally manifested that would look on certain moral qualifications as being not only essential to success, but as by themselves ensuring it. No one can indeed hope to realize the highest ideal in any ecclesiastical art, who is not a good and Catholic man; we may even grant that such an one, though of inferior powers, will come nearer the mark than a greater genius wanting in that foundation; still those qualifications can no more, of themselves, even when combined with any amount of research and study, constitute a man a great ecclesiastical architect than they can make him a great sacred poet. We still want the inborn fire of genius, the quickening power of poetry and art. Without it we may indeed have Catholic temples, churches duly arranged and adapted for holy purposes; but while genius without piety will sooner or later utterly fail, piety without genius can never compass the highest prize of art.

ON CHURCH RESTORATION.

To the Editor of the Ecclesiologist.

SIR,—I see in your last number a notice of the restoration of St. Laurence's church at Reading, and the question which was raised as to the retention of certain frescoes, to receive which the eastern window had been blocked. Both you and the Oxford Society appear to have ruled the point that Mr. Ferrey was wrong in reopening the window at

their expense. Not being in Oxford at the time when the question was first raised, I did not think it necessary to interfere with the general opinion of the Society; the more so, as I am very slightly acquainted with the church, having only seen it once cursorily a good while back. I am, consequently, in no condition to judge of the peculiar circumstances of the case, or of the respective merits of the frescoes and the windows, or how far the old window is accurately preserved. I would only trouble you with a few remarks on the abstract bearing of the question, in which view I am very fully convinced that the course adopted by Mr. Ferrey was not only justifiable, but actually *the* right one.

You will admit that architecture is the first and queen of all arts; that all others which are employed in the decoration of a building, are simply its ministers, to heighten its effects, but in no way to supersede or interfere with them. A window is strictly a part of the architectural design; an essential portion of the building. A fresco is a superadded luxury; its presence is simply desirable, that of the other is necessary. And an east window is surely one of the most important features of a church; it is the very completion and crown of the internal design. Surely, then, any composition of painting or sculpture which precludes it from its due importance in the general effect, is an instance of a subordinate art mistaking its due position, and usurping the supremacy of its principal. I cannot but look upon the position of the hall in New and Magdalen Colleges, which renders an east window to the chapel impossible, as a great, though of course irremediable, defect. To design a church without an east window (be its place occupied by any amount of painted or sculptured magnificence) would be still worse; to block up an existing east window to receive a fresco, be the style, date, and architect, what they may, is surely nothing but the merest barbarism. The frescoes at S. Laurence are identical in principle with the altar-piece in Trinity College Chapel, Cambridge, for the retention of which I do not suspect the *Ecclesiologist* of pleading. If Mr. Ferrey has simply restored the old triplet, he has surely acted on the most legitimate rule of church restoration in removing an insertion, not merely incongruous, but contrary to the first principles of art, and bringing to light an important and beautiful feature of the original structure.

You say, "First-Pointed triplets are plentiful enough; frescoes are sadly scarce." Excuse me, Sir, but this is an argument fitted rather for the "*Archæological Journal*" than the "*Ecclesiologist*." It goes simply on antiquarian, not on artistic grounds; the fresco is to be retained, to the prejudice of the building, merely as a curiosity. I say merely as a curiosity, because careful copies, which I believe have been taken, would answer every purpose of study, and might be employed to ornament some more appropriate position in the church. I have endeavoured to show that the retention is contrary to the principles of art; surely considerations of rarity and antiquarian value cannot be put in comparison with them. "Symbolical purposes would be satisfied by the frescoes better than by the window, at all events as well." I need not tell you that I am no judge of symbolical purposes; but I would suggest that the artistic effect of colour, and the edification derivable

from religious paintings, might be better found in stained glass, the natural and appropriate decoration of the window. This is what the painter of the fifteenth century ought to have inserted, as obtaining his object without prejudice to the architecture, and what I should recommend to be inserted in the restored triplet now.

May I mention, on quite another subject, that the "old font" placed in the churchyard at Clifton Hampden, is a modern one, utterly incapable of immersion? I think its *destruction* would have been preferable; but your notice is calculated to convey an idea of desecration which has not been committed.

I am, Sir, your obedient servant,

Oaklands, Dursley,
Sept. 11, 1848.

EDWARD A. FREEMAN.

[We have great pleasure in inserting the preceding letter from our friend Mr. Freeman, bearing as it does upon that most difficult and important question—Restoration. Agreeing as we do in his general principles, we cannot in the present instance coincide with his conclusions. Granted that architecture is the queen of arts, we must, before we can build any argument upon the dogma, be quite clear that we agree in the first instance on the definition of architecture itself, and in the second place on the manner in which she is the queen of arts. We have some fears that Mr. Freeman's views on these two points may be somewhat defective, and that it is this defect which has led him to take the side he has done in the present case. Does architecture merely mean "the art of raising piles of stone or brick, cemented with mortar, and fitted with wood, which, after being subjected to other processes, will become complete buildings, churches or palaces, or houses?" Or is it "the art of producing such complete buildings?" We have ever held the latter opinion, and enforced it in various ways; and it is not the least on this account that we have considered architecture to be the queen of arts, because she rules over and guides all other arts, and employs them all to fulfil her behests. So that either all other arts make up the queen-art of architecture, or else, to look at it in another light, architecture is no proper art in itself at all, but only a conglomeration of different arts leading to the same end—the arts of stone-cutting, wood-cutting, framing, painting, &c. &c. Assuming, however, for the sake of argument, the distinct personality of architecture, we defy any one to point out to us the limits where the art of architecture ends, and that of sculpture begins. Let the effigies of saints in our old churches be given to the latter, what then becomes of corbel heads? Then what are we to do with foliated capitals? then comes the location of moulded capitals; then that of all mouldings altogether. This is an assertion about which we do not expect to meet with any difference of opinion. The union of architecture and sculpture has always been (if not acknowledged in theory, yet) acted upon in practice. Even that triplet whose defence Mr. Freeman has undertaken is as much the work of the sculptor, *i. e.*, mason, as it is of the architect. The case of painting may be one in which there may be greater contrariety. Our own view, however, is quite as clear regarding the union of painting with architecture, as re-

garding that of sculpture. This is a point which the "*Ecclesiologist*" has specially enforced. What does our cry for "decorative colour," "polychrome," "enrichment," or whatever term we may have at various times employed, mean, if it does not that this decorative colour was an extremely important part of a complete religious building, just as sculpture is? We may have a building with *no* sculpture at all in it, provided it be of Cyclopean workmanship; but we cannot have it without colour, either natural or artificial; and an artificial effect of colour may be produced even in a Cyclopean building, by the skilful distribution of variously tinted masses of rock. So that it might be said that the theory of colour is in one sense more of the essence of architecture than that of artificial shaping by metal tools. But this would be, we feel it, an overstatement, and shall not think of pressing it. It is quite sufficient for us that it should be acknowledged that colouring is as essential to architecture as the shaping of stone or wood.

To return to S. Laurence, Reading. We can only, on the grounds which we have attempted to lay down, consider the triplet and the fresco as two alternative east ends, not as Mr. Freeman would estimate them—the one as legitimate, and the other as an intruder. An east window is doubtless an extremely important feature in a church; but with all the examples we have of east ends without one, before us, we cannot call it an essential one. At the same time we never should think of building a church without one, unless (as in the case of a town church) some insuperable local obstacle presented itself. The case, however, is fundamentally altered when we meet with a mediæval instance of a church which, in the middle ages, was deprived of the east window it at some time possessed.

Were we absolute Conservatives in our views of church restoration, or absolute Destructives, our course would be very clear; but, Eclectics as we are, we must decide according to the circumstances of the peculiar case. We assume (for we have never seen them) that the frescoes were in a state admitting of restoration. The comparative rareness of mediæval frescoes compared with triplets, which Mr. Freeman seems to think a merely archæological argument, does not appear to merit this censure, unless we are prepared to repudiate all architectural correctness, all care in mouldings, as being merely archæological. They have no connection with the dogmata of the Catholic Faith;—they have no connection with the ritualism of the Christian Church.

In truth, Mr. Freeman must forgive us for what we are going to say; we cannot but suspect that his preference of the triplet arises from an inward though unsuspected belief in his own mind of what, in a former article of his, he repudiated, we mean symbolism. His symbolical nature is not satisfied with a painting as it would be by the forms of a pointed window. We should agree with him if we were planning a new church together; but we cannot when on the one hand we find a curious specimen of mediæval painting, and on the other a—we assume—not remarkable triplet.

The special circumstances of this case are strong enough surely to overrule general theories: Mr. Freeman's argument that the original paintings are no longer of so much value because they have been copied

would apply with equal force to every original painting whatsoever which has been copied or engraved, or piece of sculpture which has been cast, or building which has been architecturally drawn. Is he prepared to stand by this? On the other side the triplet may be more absolutely preserved for reproduction by accurate working drawings than a painting can in which so much depends upon delicate expression. If Mr. Freeman would push his argument to its proper extent, he ought to destroy all reredoses which hide the east window from the choir,—those of Winchester Cathedral and Christchurch Priory for example. We are not disposed to preserve the one at Trinity College because it is incongruous with the forms of pointed architecture; but we could readily conceive a reredos similarly placed, and of course absolutely blocking a window, but so much superior to it in architectural beauty that we should never willingly consent to its removal. Imagine, for example, the reredos of Christchurch at the end of Trinity College Chapel masking its very poor east window. What would be Mr. Freeman's judgment in this case? We hold it to be absolutely identical with that of the frescoes at Reading. The denial of this identity would involve the degradation of the noble art of painting below the position to which we think that it is rightfully entitled, and in which we have always tried to uphold it.—*Ed.*]

ARCHITECTURAL SOCIETY FOR THE ARCHDEACONRY OF NORTHAMPTON.

THE Annual Meeting of the Architectural Society for the Archdeaconry of Northampton, was held in the Agricultural Hall, Oakham, under the presidency of the Marquis of Northampton.

In opening the business, the Marquis said he congratulated the Northamptonshire Architectural Society on visiting Rutlandshire; he had seen that day some interesting churches—indeed, the county of Rutland could boast of some of the most interesting churches in England, particularly the one at Oakham, though he was sorry to say that that edifice was not in that state of repair which ecclesiologists could wish. He hoped, however, that the present visit of the Society would have a beneficial effect in this respect, and that the church of Oakham would soon be in a better state.

The Rev. H. Green said he had been requested by the committee of the Northamptonshire and Rutlandshire Architectural Society, which had been established since 1844, to read a Paper explanatory of the purposes for which it had been established, and the objects which it had in view. And in the first place, it would be scarcely necessary to say that the Society, in common with kindred institutions throughout the country, was established to encourage and promote the study of ecclesiastical architecture and antiquities, and to turn into a right direction that taste for ecclesiology which had of late years arisen throughout the country. Now, when that taste at first arose, in the

early part of the present century, after laying dormant—or rather after having been dead and buried—for two centuries and a half, the unfortunate edifices which sprung up at the period alluded to, and the still more unfortunate restorations, brought discredit upon the whole subject, and caused persons of taste to loathe the very name of Gothic, and to say with Scott, “*Preserve us from this Gothic generation.*” One object of this Society was, partly by meetings like the present, but more especially by publications, in which the different churches in Northamptonshire and Rutlandshire were represented and described, to point out those most worthy of attention, and those best deserving imitation. Another object, and an important one, was to afford assistance and advice in the building and restoration of churches in the archdeaconry; and, in furtherance of that object, he had authority to say that the venerable the Archdeacon had given the Society his sanction, and had in his charges repeatedly recommended that it should be consulted before alterations and repairs were commenced. In pursuing this plan, however, the Society, unlike church-building societies, could not hold out any hopes of pecuniary assistance; neither did it interfere with the duties of the professional architect; on the contrary, it recommended that experienced architects should be engaged wherever alterations or repairs were of sufficient magnitude and importance. The Society offered to give advice, to offer suggestions, to supply working plans and specifications, and, when necessary, to appoint a sub-committee to view churches where repairs were required. Had such a society been established during the last two centuries, the church at Oakham would not have been disfigured by those hideous deformities which now destroyed its appearance; nor would the beautiful church at Ketton—that exquisite specimen of ecclesiastical architecture—have been so ruthlessly mangled as it unfortunately had been. There was no greater mistake than to suppose that Gothic architecture required superfluity of ornament; there were many beautiful specimens without any ornament at all, and yet they produced the same awe as did the magnificent and gorgeously-ornamented cathedral; but then the absence of ornament caused a greater necessity for harmony of proportion, and showed the importance of having recourse to models of the best and purest styles, in order that simplicity might not degenerate into meanness and poverty of appearance.

The Society also gave assistance in the internal repairs of churches—in the re-arrangement of pews, and the removal of those unsightly appearances which were alike unworthy the House of God, and unsuited to public worship. How often was the whole body of a church occupied by high mis-shapen pews, while the poor, the aged, and the deaf were huddled into holes and corners, or below the galleries, where they could neither see nor hear, and thus eventually driven from the church altogether; and yet the first step in the way of improvement often produced heart-burnings and ill-will—so much so that it often became a questionable point whether to leave them in their present state, however unseemly and inappropriate, rather than incur ill-will and jealousy by rendering them better adapted to the pure and spiritual services of the church.

At the suggestion of the noble Chairman, the company thanked Mr. Green for his admirable Paper.

The Rev. G. Rose read a Paper on the painted glass in Stanford church, by C. Winston, Esq. In this paper it was remarked that, one great reason why modern artists failed in imitating the earlier specimens of painted glass was, their neglecting to manufacture the glass of the same texture—hence the colours were inferior in tone and richness of effect. The paper contained an elaborate and critical description of the stained glass in the windows of Stanford church, which is situated in the archdeaconry of Northampton, and recommended that churchwardens should endeavour to preserve these specimens of ancient art ungarbled, rather than attempt restorations, which, in nine cases out of ten, were attended with mischief.

A proposition that Mr. Winston should be elected an honorary member of the Society, received the unanimous assent of the meeting.

H. Bloxam, Esq., next read a Paper on the monumental effigy in Conington church; for which he received the thanks of the company.—Mr. Bloxam is the author of “*The Principles of Gothic Ecclesiastical Architecture.*”

The Rev. G. A. Poole then gave a critical dissertation on some church towers in the archdeaconry, showing the peculiarities of buttresses; after which, the same gentleman read a Paper on the church of Oakham and its dependencies, distinguishing the different styles of various portions of the edifice. He strongly recommended the removal of the unsightly pews; if the church were reseated half as many more people might be accommodated, and then they would be enabled to get rid of a certain thing called a gallery, and the whole character of the church would be greatly improved. An unsightly board has also been introduced into one part of the church; for what purpose it was impossible to say; but it appeared that in the opinion of some people all sorts of abominations might be perpetrated in a church. With respect to repairs, there appeared to be a race between the Dean and Chapter of Westminster (who have charge of the chancel) and the Oakham people, and certainly the former did not put the latter to the blush.

On the suggestion of the Chairman, the reverend gentleman received the thanks of the company.

The company then adjourned to the Castle, where the Rev. C. H. Hartshorne read an “*Historical and Architectural Account of Oakham Castle.*” The rev. gentleman assigned the date of 1189 to this very fine specimen of transition Norman architecture.

The Very Rev. the Dean of Peterborough, in a highly complimentary speech, proposed the thanks of the Society to the Rev. Heanage Finch and the Rev. H. Green, by whose exertions every comfort had been secured to the visitors. The motion having been seconded, received unanimous assent.

The Rev. Sir George Robinson then proposed a vote of thanks to the Marquis of Northampton, which, having been seconded and carried unanimously, terminated the proceedings.

On the following day, a number of gentlemen, members of the Society, made an ecclesiological tour to several Rutlandshire churches.

REVIEW.

A Manual for the study of Monumental Brasses, with a descriptive Catalogue of four hundred and fifty "Rubbings" in the possession of the Oxford Architectural Society, Topographical and Heraldic Indices, &c. Oxford: J. H. Parker. 1848.

We ought sooner to have noticed this important and valuable contribution to archæological literature. It is chiefly due, we believe, to Mr. Haines of Exeter College, who certainly deserves the thanks of all who are interested in monumental brasses. The body of the work consists of a long and minute catalogue of all the brasses of which the Society has copies, with an introductory treatise, intended to be a guide in the study in all its branches and bearings. At the end are indices, carefully compiled, and of much value for reference. What first strikes us on a review of the volume, is an apparent defect in the classification: but we lay no stress upon this, for it is probable that equal or greater objections might be brought against any other; nor are we able at the moment to suggest one which would be perfectly satisfactory. The catalogue is divided into four parts. The first, *Ecclesiastics*, has four subdivisions. The first containing the brasses of archbishops, bishops, and abbats; the second those of "priests in the chasuble, &c.;" the next those of "priests in the cope, &c.;" and the fourth those of "priests in academical dresses, &c." We should have much preferred a chronological arrangement: the distinction between the eucharistic and processional vestments is not generic enough to warrant the specimens being treated of in separate heads; but this is even more prominent in the introductory treatise than in the catalogue, where it may be supposed that the examples are arranged, as probably in the actual collection, rather for the eye than the mind. Similarly, we should have preferred a strict chronological order for the whole collection. The advantage of comparing the costumes of baron, priest, lady, and commoner at the same epoch would counterbalance, we think, the greater difficulty in such an arrangement, of tracing the change in each; and again the variation of the tone and wording of the epitaphs could be traced so easily by no method as by that we have recommended.

The value of a complete descriptive catalogue of existing brasses could scarcely be overstated: unfortunately the present volume is but a mere commencement of such a work. This is no fault of its compilers, except so far as this, that we do think they should have taken steps to procure rubbings, or accurate descriptions, of many of the famous brasses which they know well and make good use of in the introductory treatise, but which are not described in the catalogue, because they do not happen to be in the Oxford Society's collection. For example, only one single brass in Cambridgeshire, that at Trumpington, occurs in the whole number. This, if we remember rightly, was the result of a friendly request from our own Society. Why were not others asked for, or an interchange of some Oxford and Cambridge brasses proposed to the present Cambridge Architectural Society? But

more curiously still, there are some brasses even in Oxford itself which have not been secured to the Society so as to insure their admission into the catalogue before us.

The Introductory Treatise cannot be read without both interest and profit; nor do we find anything in it from which we dissent so strongly as to make it necessary to notice it here. But we have one little note to protest against, on p. cxii., where in connection with some strong and justly indignant remarks on the apathy and neglect of the proper guardians of monumental remains in general, and the Dean and Chapter of Hereford in particular, who, after the fall of the west end in 1786, sold two tons weight of brasses to a brazier, we read "Some of these were bought by Mr. Gough, from whom, happily, they have passed into the safe custody of J. B. Nichols, Esq." Why "happily" do they belong to Mr. Nichols, and "unhappily" to Mr. Gough? The one surely had just as much right to buy, as the other to keep. Why not have expressed, what we are quite sure the compilers of this volume feel, the prevailing and growing opinion that, now when the Dean and Chapter of Hereford would gladly receive back, and carefully preserve these spoils of their church, it would be—to say the least—graceful, to restore these treasures to the "safe custody" of their rightful owners?

In conclusion, we strongly advise such of our readers as have any interest in the study of monumental brasses to make acquaintance with this Manual.

One observation it occurs to us to make on a passage in p. xlix., where we are told, that "the soul of the deceased is often represented naked, and held in a sheet by the Almighty FATHER." Surely it should have been said, "as a naked child, typical of its return to a state of Baptismal purity." *Restituo te innocentie in qua eras quando baptizatus fuisti.* We do not happen to have seen any instances where the Eternal FATHER is represented, as thus holding a soul; but several where angels present a soul to Him, thereby carrying out the versicle, *Angeli Domini, suscipientes animam ejus, offerentes eam in conspectu Altissimi.*

NEW CHURCHES.

S. John Baptist, Baildon, Bradford, Yorkshire.—The building, which the present one supplants, bore marks of very ancient date. Partly from its want of accommodation, and partly from its decayed condition, it was thought desirable to supply its place with one larger and more commodious. The south door and font were of Romanesque design; the piscina in the south wall, and the arches separating the nave from the north aisle, of a later period. The east window, which consisted of three lights, and of Middle-Pointed character, contained some small fragments of stained glass, of the same date. On the south side were traces of single-light First-Pointed windows; and at the west end was a bell gable, with openings for two bells. A narrow priest's door opened into the church on the south side, but had no architectural feature to recommend it.

The present building stands upon the same site, with the exception of being extended on the north side. The nave of the former chapel is the south aisle of the present one, and the arches formerly separating the nave from the aisle have been brought in again, after being cleaned and dressed. There are separate roofs to the nave and aisle. The west end of the nave is terminated with a bell-gable for two bells, as in the former chapel. The doors on the south and west are of solid oak, enriched with iron scroll-work.

The nave arcade is of five arches, resting on octagonal shafts, and there is also a chancel aisle of one bay, beyond which the sacristy projects. The chancel arch, of larger dimensions, dies away at the spring. The roof, of collar and brace form, rests upon struts, which run down the walls upon plain brackets.

The building is lighted on its north and south sides by 2 two-light and 3 one-light First-Pointed windows,—at the east and west ends of the aisle by one of two lights, with a quatrefoil in the head; at the west end of the nave by two of one light each, with a cinquefoil in the gable; and at the east end, by a window of three lights, under a drip-stone. The sacristy, on the north side of the chancel, is entered, close to the arch, by a square-headed trefoil; thus, unhappily, making the stalling of the chancel impossible. Those open seats, which are appropriated, are, we are glad to say, without doors. The remaining portion of the floor of the church is free and unappropriated, and has open benches with backs. The whole is stained in imitation of oak. The pulpit and reading pew are made out of the oak panelling of the former church, and contain specimens of Jacobean work. The former is placed at the north, and the latter at the south side of the chancel-arch, both within the nave. The east window of the chancel is filled with Powell's glass, of First-Pointed patterns; the cinquefoil in the west end is filled with painted glass, by Barnet, of York. The centre of the light contains the Holy Lamb holding a vexillum, and the foliations consist of patterns. There are a south and a west door. The font stands on the north side, a little to the east of the alley from the south door. Why was it not placed a little more to the west?

The architects were Messrs. Mallinson and Healey, of Bradford and Halifax. The accommodation afforded is for about 500 persons; and the entire cost, including the materials of the old building, was somewhat more than £1,000, which we think a very moderate sum. The dedication of the church, which took place last month, was marked with a melancholy interest, from the demise of the incumbent having taken place a few hours afterwards.

S. —, Shelf, Lowmoor, near Bradford, Yorkshire, by the same architects, promises, for it as yet only exists on paper, to be an improvement upon the one we have just noticed. It is likewise to be built in Middle-Pointed, with two aisles (devoid of clerestory) and a simple bell-gable. The nave of five bays has octagonal pillars. There is a south porch. We are sorry to observe a gallery marked in the most western bay. The seats are to run in one block into the aisles with a passage next the wall. This arrangement both for convenience of

exit and appearance is not to be compared with the ancient one, of a narrow block of seats against the aisle wall. We trust the seats at the end of each aisle looking west will be omitted, and that the chancel will be made serviceable by being, as it should be (if it has any use), used for the performance of service. The pulpit is approached from the chancel by wooden steps. We likewise hope that the footpace may not be overlooked. Our astonishment is that any architects should fail to use it. The sacristy stands properly parallel to the chancel, but the fireplace ought to be in the external wall. The east window of three lights is good, but that to the west, of two, is far too long and consumptive-looking. The two single-light windows with traceried heads to the south of the chancel look somewhat prim. Those in the aisles are of two lights. The roof is of simple construction. We trust the architects may be inclined to consider our suggestions. The design in other respects is very pleasing. It is intended that the church shall cost the very reasonable sum of about £1700. The same architects have begun another additional church at a place called Bankfoot, in the same district of Lowmoor. We believe flowing Middle-Pointed will be adopted there.

S. John, Upper Broughton, Manchester.—This is a building of two ages. The tower and nave, constituting the original church, were built in 1837, of the barbarous mock Third-Pointed of that time, and with but one merit, that the aisles are divided from the nave by real arcades. Not long since the structure received an important enlargement in a chancel being thrown out of a fitting length, in flowing Middle-Pointed. This chancel rises three steps above the nave, and the sacrarium three more; the altar is placed on a footpace, and has a stone mensa; on the south side of the sacrarium are three graduated sedilia, with a piscina beyond. To the north is a recessed high tomb, serving also, we suppose, for a credence. The prayers are properly read within the chancel. The east window of five lights, and the three side ones of two lights on each side are filled with painted glass by Mr. Hardman, (rather too subdued in colouring,) the east window being a Jesse one. The floor is paved with encaustic tiles of a rich pattern, but not very well selected colours. There is a priest's door. The pulpit of oak stands at the east end of the nave, but too much in face of the chancel, from which it is approached. The lettern of rich carved oak is surmounted by a pelican. The pitch of the chancel-roof is good, and the stone (unlike that of the older portion) is not smoothed. The sacristy projects at right angles from the north side: we should have preferred its standing parallel. We need not say with what pleasure we contemplate so good a work in a suburb of such a place as Manchester.

S. John, Longsight, Manchester.—This new church is the work of Mr. Grogan, a local architect. The plan consists of a clerestoried nave with aisles, extending one bay beyond the chancel-arch, and a chancel, the tower (capped by a stone broach) being placed at the west end of the south aisle. There is also a south porch correctly placed, and a sacristy projecting at right angles from the chancel. The style is First-Pointed. The east window is a triplet, the side chancel win-

dows are of one light, those in the aisles and clerestory are all couplets looking particularly bald. At the west end are two disconnected lancets with a quatrefoil above. The pitch of the roof is good. The material is stone. Internally we find in the nave an arcade of five bays with circular pillars. The font stands correctly. There is a western gallery. The prayers are read at the east end of the nave to the south, from a desk which admits of the prayers being read sideways, and the lessons westward, a position which judging from the location of the hassock is also adopted for the prayers. The pulpit matches the desk to the north. There are two sedilia to the south of the sacrarium, and a credence not skilfully contrived to the north, under a window which stands too high to be combined properly with it, as Mr. Grogan has done. Why has an altar-chair been introduced? The east window contains very satisfactory glass by Mr. Willement. The roof is too glaringly white, none of the rafters being shown. That of the chancel has intersecting braces. Externally the church looks too much pulled up. The design is altogether commonplace, but still it is satisfactory to see architect after architect recurring to old models for his ideas. The ten-years-ago type of church is now we really believe hurrying after its costlier predecessor of a few years earlier.

Holy Trinity, Rusholme, Manchester.—This church and the one at Lever Bridge, Bolton, noticed in our first series, are two experiments by Mr. Sharpe, of the practicability of building in terra-cotta, which we should think must set the question at rest for ever, as far at least as Mr. Sharpe's process is concerned. The edifice before us consists of a flowing Middle-Pointed chancel, and a geometrical nave and aisles with clerestory, and of the lower part of a tower, (which is to be hereafter crowned with a spire) at the west end of the north aisle. All the material, both the imitative ashlar and the imitative rough work, is of terra-cotta, which also we believe ekes out the internal woodwork. The precise faults which were likely, *à priori*, to have been committed with this material have been committed, and the work unites thinness with over-ornament. The chancel parapet is decidedly Flamboyant, while those of the nave and aisles are a series of solid diapering. The doors are flaunting and the pillars are thin with extravagant capitals. The copings rise extravagantly above the roofs, which are of a good pitch. The pavement, of a stamped pattern, is most unpleasant to walk upon. Terra-cotta is not in our mind a legitimate material for such details as in the church before us; but at least if it is right to sham stone, which we deny, it ought to sham it successfully, which in this case it does not. We are sorry to see the question of building in brick (for terra-cotta is but a sort of brick) prejudiced by so unsatisfactory an experiment. The ritual arrangement is very unsatisfactory (with the exception of the commandments being placed over the chancel-arch). The prayer-desk under the chancel-arch faces due west. This was to have been anticipated from what we know of the history of the church. It is at least satisfactory to see that churches are now built like churches, even under influence from which a few years back we never could have looked for such results. The building before us has the various parts of a proper church, the style is Middle-Pointed, the chancel is of a

proper length, and at a distance there is something attractive about its general appearance.

Holy Trinity, Everton, Liverpool.—This is a church built by the piety of a son in memory of his father. The architect is Mr. Shellard of Manchester, who has unfortunately chosen the Third-Pointed style. The plan consists of a western tower and spire, a nave, with aisles of six bays, under separate gables, and a well-proportioned chancel, having its sacristy on the north side, but at right angles. There is a south porch, and a clerestory, of three lights. The aisle windows are also of three lights, those at their west ends being of five. The east window likewise is of five lights. The roofs are of a low pitch. The church is, architecturally speaking, a very fair specimen of its unfortunately chosen style. We cannot speak so much in praise of the fittings. The redeeming points, very redeeming ones, are that there are no galleries except a small one projecting from the tower, and that the seats are open. But in place of an open central passage there is a block of free sittings. The more elaborate poppy-headed ones would be very fair, but for a piece of ingenious blundering which we could have hardly thought conceivable; under each seat a piece of deal is nailed, for the hats we suppose. This renders kneeling absolutely impossible, where otherwise it would be perfectly easy. The prayer-desk looks due west. The pulpit (which is of fair design and stands properly) is approached from the chancel, which rises on two steps with nosings. The chancel is flagged, except the sacrarium (which is a dais of deal, looking very shabby). In the spandrils of the chancel-arch are two niches which are at present empty. There is a priest's door, the gurgoyles are very large and hideous, and were at first more so, but they were tamed down. Why they find more favour with modern architects than other kinds of sculpture puzzles us. There are ridge-crests. As there is a good chancel, fittings may some day render this a satisfactory church for its style. The material is red sandstone.

S.—, Haniton, Lincolnshire.—So much has been done here, and the church is so entirely new in appearance, that it appears more fitting to place it under this head, than under that of "Church Restorations;" though we are informed that the piers and some other parts of it are remnants of the old church. There is much to praise here; though it is to be feared that, as is too often the case, the works have been conducted on æsthetical, and not strictly ecclesiological principles, as will be seen from our notice of them. We must regret, in the first instance, that the Third-Pointed style has been chosen, though there is more excuse for that here than is usually found, on account of the beauty of several of the local peculiarities, which have rightly been adopted; and the architect has seized the spirit of his style. The church consists of a chancel, north chapel, nave and aisles, western tower and spire, and south porch. The last elevation is thoroughly Third-Pointed in conception, and well carried out. The spire is good, though perhaps too slight for the tower, which has parapets. The south porch is worthy of praise, especially its windows. There is a cross at each angle of the tower parapet, the effect of which is not

satisfactory. They have a certain "modern Gothic" look, conveying an idea that the architect thought it necessary to get as much as he could out of one set of working drawings. Externally the church is on the whole satisfactory. Internally there are open sittings in the nave and aisles, and a satisfactory rood-screen, though deficient in holy doors. But here comes the worst feature in the church. The "reading desk" stands in the nave, and faces west, while a luxurious square pew of ample dimensions, and cushioned and lined in the most approved manner, usurps its place in the chancel; and not only has it expelled the Priest, but it could not brook the proximity of the choir, who are accommodated in seats, raised one above the other, like those in an amphitheatre, at the west end, so that the contents of the pew (sleeping or waking as the case may be) usurp the whole of a large chancel. Comment on this were superfluous. The font is satisfactory, and is furnished with a proper and commendable pyramidal cover. The roof is open, and also of a satisfactory character. There are two brasses to members of the Heneage family, one of which being mutilated is now being restored at the expense of the present representative of that family. The same thoughtful care has been extended to several debased high tombs of the same family in the north chapel, which have been thoroughly restored and re-coloured. This is a bright example to the representatives of other ancient families, whose memorials are too often found in a dilapidated state, while those who now represent them are living in affluence and luxury. The architect employed was Mr. Willson, of Lincoln.

S. John the Evangelist, Manthorpe.—The church consists of chancel, nave, south porch, sacristy at the north-eastern angle of the chancel, and a tower with spire about fifty feet high. The style is the Middle-Pointed. The east end of the chancel contains a three-light window; the tracery of which consists of three circles sexfoiled, of equal size. Boldly projecting angular buttresses, surmounted by pinnacles, flank this end, and a foliated cross surmounts the gable. The chancel is two bays long, with a two-light window in each bay; the nave has four bays, each having a trefoiled lancet window; the west window is of two lights, and will hereafter be filled with painted glass. The tower is set, as a lantern, upon the most eastern bay of the nave. The roofs are high-pitched, crowned with a ridge tile. The interior is constructed for the accommodation in the nave of one hundred and sixty-two worshippers, without galleries. The seats are open and low. The pulpit (which is of stone) is placed on the south side, and a low prayer-desk of wood on the north side of the entrance to the chancel. The stalls for the chancel are not yet completed. The altar is placed on an elevation of three steps above the level of the chancel, which also rises by two steps from the floor of the nave. The extreme length of the building is 80 feet, of the nave 55 feet, of the chancel 25 feet. The breadth of the nave is 17 feet, of the chancel 14 feet. The architect is Mr. G. G. Place, of Nottingham.

CHURCH RESTORATIONS.

COLOGNE CATHEDRAL.—*Twentieth Quarterly Report of the Architect, from April 1st to the end of June, 1848.*

Notwithstanding the deficiency in the funds for the present year, the works have been vigorously prosecuted and three hundred men constantly employed on them without interruption during the whole of the above period.

This has been necessary in the first place in order that the building might be so far advanced by the 14th of August, the sixth centenary of its original foundation, as to admit of its consecration for divine service, if not in a state of actual completion yet still in one of sufficient progress to form a whole in itself under the cover of its temporary roof. Another reason has lain in the pressure of the times, which has made it of special moment that a body of workmen, trained at considerable trouble and expense, should not be thrown out of employment at a time when from the scarcity of other buildings on hand elsewhere there would have been the greatest difficulty in their obtaining support.

The work will consequently be completed up to this point by the 14th of August, but the expenditure has naturally kept pace with this accelerated activity in the prosecution of the work, and the funds are already well-nigh exhausted, while a considerable expense for roofing, gates, windows, &c., remains still to be covered.

His majesty's contribution of 50,000 thalers (£7,500) graciously allowed towards the building for the present year, has been already expended upon the construction of the roof, together with the proceeds of the Cathedral toll, and the subscriptions of the Chapter. From the beginning of August the works will be wholly dependent for their further prosecution upon the contributions of the several Restoration-Societies. It is therefore earnestly to be hoped that a lively interest will be maintained that no interruption may take place just at a time when it may well be expected that a fresh impulse will be given to the undertaking by the approaching festival. Such an interruption, it might easily be shown, must be most prejudicial, and might be attended with very disastrous consequences even to that portion of the building which has been already erected at so much cost and labour.

On close consideration, however, of the existing circumstances under which the restoration has hitherto so encouragingly progressed, there is no diminution observable at present in the interest felt for it; on the contrary, the meetings of the various societies held here in Cologne in its behalf, have been attended with the greatest success, and it is to be hoped that the members of the auxiliary societies established in other places will not now be behindhand with the assistance they have already in previous years so liberally furnished. The claims made upon many by the embarrassments of the present time might indeed leave room for fears of the kind, but the ordinary contributions of individual members are singly so moderate that they might, notwithstanding these adverse circumstances, still be made. It is principally

from the great number of the contributors that such important consequences have resulted, and it is these very results which lead us to expect a continuance of the sympathy so widely felt, so as eventually to secure the completion of our noble work. That this is now within the reach of possibility can be no longer doubted, as was so much the case at the first recommencement of the gigantic edifice; even the great technical obstacles attendant on the work stand in the way no longer, a fact amply attested by the recent successful operations. [The rest of the Report is occupied with details which are quite unintelligible without minute acquaintance with the building or reference to plans.]

Köln, July 6, 1848.

(Signed)

ZWIRNER.

S. Martin, Liverpool.—We have lately seen the arrangements in this church, which we noticed at second hand in an article in our number for December, 1846, and are much pleased with them. Nothing can be much worse than the church itself, which is of the Gothic of twenty years ago, with iron pillars. A chorus cantorum has been formed with parcloes at the side, just returned, and a low screen in front. The altar is properly vested, and dressed with a metal cross and candlesticks. The east window by Mr. Wailes is a favourable specimen of his style; the drawing clear and distinct, only it appeared to us that the blue background of the central group was rather overpowering. The coup-d'œil of the whole, from the west end, is very pleasing and religious. The lessons are read from an oak lettern, and there is also a litany-desk. A beginning has been made of converting the pews into open sittings, which we hope soon to hear may be extended over the whole area.

S. Margaret, Leicester.—The restoration of this fine town church has commenced under the superintendence of Mr. Carpenter. It is of a form especially adapted for a large modern congregation, consisting simply of a chancel and nave with aisles, all very lofty and roomy. The chancel is Third-Pointed, the arcades early First-Pointed, the aisles and west tower brought into Third-Pointed (the nave windows are now filled with wretched tracery of a few years back). The works which were begun by the late, are as energetically pushed on by the present, vicar. The principal thing which has yet been done has been to restore the chancel-windows and roof. The two side windows of the sacrarium have been filled with painted glass. It is in contemplation, as soon as possible, to put in stalls, arrange the sacrarium properly, introducing some decorative colour, and fill the east window with painted glass by Mr. Willement. At present the prayers are read from a side desk looking south, at the east end of the nave, behind which the pulpit has been placed, in the north-east corner of the nave. A western gallery has been swept away, the northern half of the church filled with open sittings in lieu of pews, and the organ put back in the tower-arch. The nave is at present with a flat plaister cieling, which is we hope destined to a speedy destruction. The demolition of the old one and the construction of this cost no less than £200 some few years back, and in consequence a church-rate has never been obtained since. The nave windows contain wretched modern tracery. This is a restoration on

which we look with peculiar interest, as it does not confine itself to the care of the external fabric. The zealous incumbent and his curates are showing forth a notable example of living a collegiate life.

S. Margaret, Lewknor, Oxfordshire.—This village church is remarkable for a very fine Middle-Pointed chancel. This has been architecturally restored by All Souls' College, who are the patrons; this is an example which deserves to be followed. Its lofty roof now towers over the flat ones of the nave and aisles. The internal fittings are only in their infancy, but all we trust will be done in the most correct manner. An altar triptych has been presented to the church, which is at present somewhat conspicuous, but as soon as decorative colour is applied, the objection will vanish. The sedilia are of remarkable beauty. We were sorry to see that the person who conducted the restoration beautified the chancel wall by scoring the plaister in regular squares. We trust that the liberal conduct of the College will stimulate the parish to similar exertions in behalf of the nave.

Knowle S. Giles, Somerset.—This church, built in 1840, is about to undergo an entire restoration. At present, its plan comprises nave, sacristy at the centre of the north side, porch immediately opposite on the south side, and a shallow chancel, or rather altar-recess. The intended alterations comprise a fully developed chancel, new chancel arch, vestry on the north-west of the chancel, the removal of the south porch one bay nearer the west, a newly arranged reredos, a roodscreen, the panels to be enriched with figures of saints: and the removal of the west door, as well as of a western triplet to be replaced by a two-light window. The chancel is to be furnished with a new altar (the present one being of cement,) sedilia, and seats for the choir. The windows will contain stained glass, and a new pulpit will supersede the present clumsy structure. A font lately presented to the church replaced one "run" in cement. A bell turret will surmount the western gable. The architect is to be Mr. M. J. Allen, who seems to intend to effect this restoration in a most proper spirit.

A roodscreen has recently been erected in S. —, Kirkby, Lincolnshire. The workmanship is massive, but the design plain and inelegant.

NOTICES AND ANSWERS TO CORRESPONDENTS.

An interesting Romanesque font in S. —, *Breccles*, Norfolk, which had been bricked up and entirely concealed, has been lately brought to light and restored. It is square, with rich sculptures, and four angular shafts.

The church of *Marmullane*, in the diocese of Cork, was one of the usual Puritan buildings of Ireland. Lately, a sanctuary has been added, with credence and sedilia, and a small choir, provided in the eastern part of the nave; to the north of which is the pulpit, and to the south a prayer-desk, facing north. This is a good first step.

The roodscreen controversy among the English Roman Catholics has been vigorously maintained by articles on both sides of the question in the *Rambler*, (of which the principal is a series of semi-editorial

communications by a writer signing himself X. against them) and by vindications of them in the *Tablet*, from the pens of the Rev. T. W. Marshall, and of Mr. Pugin, who promises a treatise on the subject of chancel screens. X. not only impugns the roodscreen, but the use of the crucifix in the presence of the Blessed Sacrament.

We have seen the Irvingite meeting house at Liverpool, and were much struck by it. It is very small, consisting merely of an apsidal chancel, with an aisle running round it. It is of Middle-Pointed, with flying buttresses, which give it very much the appearance of a cathedral in miniature. Internally it is fitted up so as to consist of a very short nave, with chairs for the worshippers, and a chancel. The screen, surmounted by a cross, which once fenced off the actual chancel, has been removed, though there are still return stalls. The pulpit occupies the correct position. There is a throne on the north side of the chancel for the chief dignitary. The details of the fittings are very poor: extreme economy has clearly been studied in them, and in the glaziers' painted glass, with which the windows are filled. Still the whole effect is extremely religious. The lantern is commenced, and the basement of the nave is raised. But there is, we rejoice to believe, but little probability that the sect which commenced the structure will ever complete it. We cannot tell how much we should be delighted to learn that it had been redeemed for completion and consecration to the use of our Communion. It stands on a plot of unoccupied ground which is admirably adapted for some religious institution or institutions in connection with the Church. Churchmanship at Liverpool is at a very low ebb, and a missionary church in that great town might be the means of incalculable good. Open as the completed portion of this meeting-house is to criticism, it is quite sufficiently good for us to be ecclesiologically as well as morally glad to hear that it was made the nucleus of such an undertaking.

The Scotch establishment has lately built a Pointed meeting house at Salford (Manchester) of more than ordinary pretensions, crowned with a lofty spire, as if in emulation of the neighbouring Roman Catholic cathedral. Its chief external characteristic is a range of dormer clerestory windows. Attracted by these, and not the least imagining that the building was not a church, we asked for the key. Internally, the idea is consistently carried out, the pillars being of iron, and the arches, with their spandrils of wood. There is a boldness about this which pleased us. As for fittings, there was at the east end a lofty tribune pulpit, with three seats above and three below, and not so much as a moveable communion-table. The aspect of this was wretchedly unchristian, and yet the builders have emulated the outward forms of a Catholic church. But the greatest marvel in Manchester is that Independent meeting house on which we commented last year. We have lately seen the actual building, which is the production of Mr. Walters, a local architect. There are plenty of mistakes about it, but still the whole conception of the exterior is meant to be Catholic, and nothing else. The style is transitional between First and Middle-Pointed, and the plan is cruciform, with an apse. There is a lofty stone spire. Internally, we find the area occupied with oak pews, adorned with poppy heads, and there are galleries in

the aisles. There is a tribune at the end, as in the kirk, but a table forms a part of the composition. There is some painted glass in the end windows. The apse is occupied by a vestry below, and an organ above. If these were cleared out and the tribune displaced, the structure might be admirably adapted to Catholic worship. As it is, the building stands a phenomenon in the history of dissent. We understand that the funds were obtained by the sale of a former meeting-house in a central part of the city.

The Unitarians of Leeds, *horribile dictu*, are building a meeting-house in florid Middle-Pointed. We hear that they intend to establish in it a kind of choral service, with vestments for their ministers.

We were struck by observing that the custom of turning to the east at the Gloria Patri is preserved in Manchester cathedral.

In S. Peter's, Liverpool (the parish church) two eagles stand in the sacrarium, for the epistle and gospel.

There is a ludicrous erratum in the Manchester Directory. Among the dissenting places of worship occurs an "Apostolic Church," *i.e.* Irvingite meeting house. This is however, explained in the wise Directory to be "Puseyite."

Since the Revolution the *Annales Archeologiques* have only appeared every other month. We earnestly trust that a period of tranquillity may enable M. Didron to resume his monthly publications. The last number contains some particulars of the vandalisms committed by or under the Provisional Government. The *fleurs de lis* have been effaced from the mantles of S. Louis in the windows and paintings at S. Germain l'Auxerrois. At Dijon the statue of S. Bernard has been pulled down. In S. Vincent de Paul the heads have been knocked off the images of saints which resembled the various members of the house of Orleans. This is one of the acts of sacrilege of which we should be most willing to think leniently. All the pictures at Versailles of events between 1815 and 1848, (except those in the saloon of Constantiniana) have completely disappeared.

S. Swithin, East Grinstead.—We have in another place mentioned this church as a curious example of some correct feeling and execution thirty years ago. It has lately undergone a change which, at this stage of ecclesiology, we should have thought impossible. There was a very fair pulpit, in the proper position, with an open reading-pew and letter-n, just inside the sacrarium. These have been swept away, and an old pulpit, reading-desk, and clerk's-pew, set up at the west end of the nave. This portentous erection measures twenty feet from east to west. The reading-desk is a plain watch-box, eight feet high. The font is shut out from the congregation; and almost all the sittings in front of the pulpit turned round to the west. It is but due to the Archdeacon of Lewes to say, that he in vain interfered to prevent this disgraceful alteration. This is a warning to all parish priests, in restoring their churches, to destroy the miserable work that they may remove.

We have been obliged to postpone the reviews of several works till our next number.

Received F. R. :—F. C. H. :—F. C. K. :—J. O. S.

Erratum.—In our last number, page 64, line 25, for "north" read "south."

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et eris Dominus tecum."

No. LXIX. — DECEMBER, 1848.

(NEW SERIES, NO. XXXIII.)

WORKS AT CAMBRIDGE AND ELY.

We are very glad to be able to report a considerable ecclesiological movement in our native haunts, while the restoration of that noble cathedral, which like most other Cambridge men we cannot help regarding as almost a part of the University, is satisfactorily progressing.

To begin, as in duty bound, with Trinity College Chapel. The four frescoes in the sacarium, two at the east end, and the others returned round the side walls, have been restored, and the figures which time and dirt had almost obliterated, now shine out very conspicuously in their gold-coloured dresses. They represent, (beginning from the left,) S. James the Greater, Our Blessed Lord, the Blessed Virgin, and S. Mary Magdalene; the two central compartments being of a larger size. The design of the figures is Italianising, but the flamboyant tabernacle work which forms part of the design, fixes them probably as the work of Queen Mary's time, to which conclusion the selection of saints would likewise lead, S. James being, as is well known, the patron of Spain. There is considerable dignity in the figures, and their restoration, we need not say, contributes much to the religious character of the chapel. Five out of the eight lights of one of the windows on the south side of the antechapel are filled with painted glass by Mr. Wailes, representing single figures under canopies. The drawing is good, and they are on the whole favourable specimens of his modern style, but the blues in the four upper lights, (the last put in,) seem to us rather ineffective and slaty in tone.

The cleansing and re-arranging of the windows in King's College Chapel are in progress, under Mr. Hedgeland, who has completed the five most easterly on each side. On the whole we have no cause to complain of the cleansing itself. The windows are late glass; it is no

one's fault that their restoration has made this fact conspicuous. But wherever the artist has been compelled to supply what was wanting, the inferiority of his work is painfully conspicuous. The faces he has put in are very tame, and he has made the hair brown and opaque, contrary to what he ought to have seen was the case in the very originals which were under his hands. He has, moreover, supplied the whole upper portion of the most easternly window on the south side, hitherto merely glazed with plain glass. In lieu of the symbolical arrangement of type above and antitype below, two and two, which characterises the remaining windows, and, as far as it went, the existing part of this one, he has put in a single entire subject, viz., the Brazen Serpent. The whole treatment of this is very bad. The colouring is blotchy, the blues are purple, dark shades are scattered about in profusion as if the glass was a transparency, and the drawing is vulgar and distorted to the highest degree. Some figures of the sufferers are absolutely distressing, while Moses looks as if he had come from Holywell Street.

The principal and the most interesting works at Cambridge, however, we need hardly say, are those in progress in Jesus College Chapel. These have not made as much advance as we had expected they would have done since we last noticed them in the summer of 1846. The chapel is still in the workmen's hands, and when we were there a short time back, not a single piece of the woodwork was fixed. The building has, however, externally assumed a new appearance, as a high-pitched roof has been raised over the choir in lieu of the low Third-Pointed one which till lately surmounted it. This, with the new aisle, gives the chapel a new and dignified aspect. An eastern triplet, pierced in a continuous arcading, has been inserted at the east end, existing remains having pointed to this as the original window. The space between this and the apex of the roof, being thought excessive, has been pierced with a cinquefoil window, to be filled at once with painted glass. The opening the aisle to the east of the north transept, and the north of the choir, of course deprived the north-west lantern pier of much of its support;—added to this, it was re-ashlared in a most unscientific way. The consequence was, that it showed signs of immediate ruin. In place of shoring up the tower, and then rebuilding this pier as Mr. Cottingham had done at Armagh and at Hereford, (a far larger and more difficult undertaking,) Mr. Pugin, who was called in, has tried to palliate the evil by expedients, filling the arches of the transept with heavy tracery, tying together those of the choir-aisle with a low solid stone screen, and building a buttress in the aisle against the north-east angle of this pier. How far all these expedients may suffice to keep up what is intrinsically unsound remains to be seen.

The restorations are now being carried on without a regular architect. Mr. Salvin, who was at one time called in, retired. All the works, however, which are being done as the donation of one very munificent member of the College, are designed by Mr. Pugin. Unhappily the advice which was tendered to the College to put the screen under the western tower arch, and so include the lantern in the choir, has not

been followed. This part of the chapel, which is to be used for service, will still be of the old confined dimensions. The screen, the work of Mr. Pugin, will be solid. This we must regard as an error. The stalls are reproduced from a few fragments of the old ones, the work of Bishop Alcock. Mr. Rattee has bestowed great care upon them. The organ is already placed in the aisle.

Magdalene College chapel, (which was till lately sadly desecrated, sets of rooms having been made out of the roof, with the staircase in the antechapel,) is being restored in apparently a very satisfactory manner by Mr. Buckler. Externally the cement is stripped off, and it again stands forth in the dignity of its deep red brick. Inside, the roof, of a simple but graceful construction, with braces and collar-beams, is displayed. Third-Pointed tracery is inserted in every window, the east one being prepared for painted glass, while four niches at the east end, and in the side walls of the sacrum, are being restored from indications. As yet the miserable Italian stalling continues, but we understand that it is intended to replace it by worthier work.

The roof of Queen's College Chapel has been re-opened, and the colouring restored. The east window, too, has had a gift of painted glass, the work of the donor (an amateur), representing single figures.

An east window, by Mr. Clutterbuck, representing the Passion, has been placed in Christ's College Chapel. It is of course in the late style, and is far from being successful even in that. Our readers, we suppose, know that the eagle belonging to this chapel has been restored to it.

The magnificent restoration of Ely Cathedral is advancing, though as yet there is no visible sign of progress in the choir. Mr. Scott, as our readers have heard, is in charge of this great work. The stalls are to be thoroughly cleaned, repaired, and re-arranged in the most western bays of the choir, desk-fronts and new subseles being provided. This will unhappily necessitate a reduction in their number. At present there are thirty-one on each side in the upper row (the lower being merely pews). In the old times, when the choir was in the lantern, there were thirty-five, with no subseles. Now, the need of keeping them west of the projecting piers, which bound the Middle-Pointed portion of the church, will compel the architect, little as (we understand) he would yield except to such a necessity, to reduce them further to twenty-two on each side. There will be eighteen stalls in the subseles, with dark fronts. All circumstances considered we must not blame this reduction, though nothing but an extreme case could justify it. They are to be partially returned at the west end, (so far, that is to say, as those of the Bishop and Dean being so placed,) the ancient Ely tradition of the Bishop sitting in the decanal place being, we are glad to say, retained. The screen is to be of wood, rich and open, with metal gates. The niches in the upper part of the canopies, which Essex filled with boards carrying heavy shields, are to contain groups in relief. We are peculiarly gratified at this suggestion. Mr. Rattee has contracted for the woodwork minus these groups, undertaking to complete it in two years. The Dean proposes having two or three groups carved as specimens by M. Geefs, and leaving the rest to be gradually

filled up. Mr. Scott's design represented an open reredos of stone across the second pier from the east end, leaving (a very important feature in a cathedral) a sufficient retrochoir, and being in itself very ornamental. The altar, which was to have been properly raised, was depicted as decorated with a triptych of suitable dimensions. We fear that this suggestion will be superseded, and that the altar will be placed at the extreme east end. It is urged in defence that this will give extent and majesty to the presbytery. We acknowledge and feel as strongly as any persons can, the majesty of an extensive presbytery; but still, in running after this, we may lose some other advantage which would more than counterbalance our gain. In the instance before us, the loss is that of the retrochoir, a most important feature in a church of the size of Ely Cathedral. Persons will see that the long presbytery has been purchased at the expense of a parish-church-like arrangement of the east end, and would of course in consequence be more disposed to criticise this, and less to praise the expanse of the presbytery. The presbytery, even according to Mr. Scott's design, would have been a long one, for it would have been one of four bays. Why then not rest satisfied with this, and give the church again the additional feature of retrochoir which it of old possessed. The effect of distance which will be given to the choir, as seen from the nave by the interposition of the screen is recognised. Surely the same argument will tell in favour of a similar break in the long eastern limb. The detrimental effect of the want of a screen at Durham is manifest. Would not a similar loss be experienced if the altar-screen of the same church were removed? Hitherto we have been looking at the question in an exclusively artistic point of view; if, however, the more serious consideration of the arrangement of the area for divine worship be allowed its proper weight in the controversy, we confidently trust that we shall be able to make out a still better case for the retrochoir. It is almost useless for us to repeat for the thousandth time, that we consider the screen the proper separation between the clerks and the laity.

We are desirous of giving their full weight to all practical difficulties which may be raised from time to time against the proper re-arrangement of our different cathedrals. Still, whilst admitting them, we should always be looking out for means to overcome them. In a case like the one before us, absolutely no difficulties exist except what we may create for ourselves. There is not a finer area for a congregation in England than the glorious octagon of Ely. We believe that it is to be used, at least in part, for such in the restoration of the cathedral. The screen, as designed by Mr. Scott, will neither intercept sight nor hearing. Then why not make a complete measure of it, and provide sufficient accommodation for all the lay congregation outside of it? Even those who may not feel so strongly as we do on this point must, we think, acknowledge that it is preferable on artistic grounds to make such a separation when it can be done without inconveniencing the whole body of worshippers, on account of the comely appearance of the surpliced choir collected together, and forming a point on which the eyes of the congregation will rest on their road to the altar.

Such an arrangement might be adopted if Mr. Scott's original plan were approved, the stalls serving for the clergy of the diocese at visitations, ordinations, and other more solemn occasions. If, on the other hand, the altar be pushed to the extreme east end, its great distance from the nave will render such a distribution very difficult, and not only so, but the large available space of the presbytery will prove a great temptation to fill it with congregational benches.

We have heard a suggestion to place the altar under a ciborium. A lofty and soaring ciborium would be a magnificent design for the altar of such a church. But in order to give it its due dignity, it would by no means be necessary to push it up under the east window. On the contrary, indeed, its grandeur would be much augmented by its towering up in isolated beauty, with a sufficient retrochoir behind. Such is the position of the ciboria of S. John Lateran, and S. Paul beyond the Walls. We feel, and always have felt, a peculiar interest in this work of restoration. This feeling makes us all the more earnestly plead for, at least, the question of the position of the altar being left open for the maturest consideration.

The east window is not yet filled with the painted glass which is to be provided by the bequest of Bishop Sparke. No pains are to be spared in making this as perfect as possible.

The works in the lantern are more advanced, though other restorations have been postponed from the timely discovery of the dangerous condition of the south transept. It has been found necessary to support the fine timber roof, while the clerestory would have been to a considerable extent rebuilt. The ends too of the beams were discovered to be completely rotten. We had an opportunity of examining this roof from the scaffolding, which can very seldom be obtained. The exquisite grace of some of the small angels in it is not to be expressed. This roof affords a very curious instance of mediæval sham, in the shape of quatrefoils and tracery, coarsely painted in black to look as if they were cut or pierced.

When we visited the Cathedral preparations were being made to fill part of the north-east window of the lantern with painted glass by Mr. Wailes, the contribution of the Bachelors and Undergraduates of Cambridge. This artist had placed a window on the ground story in the north transept; just beneath that very successful one of his which we have already described. As however it did not prove satisfactory it has been taken away for improvement, and may very probably before this is printed, be replaced.

The more easternly of the end windows of the south transept on the triforial level (a Romanesque one) contains painted glass by M. Gerente, in the earliest style, the subject being the history of the patriarch Joseph. The style which was chosen precludes relief. The drawing is rather too archaic for our taste, but always vigorous and sometimes very graceful. As the groups are small the window improves on a close inspection. The colours are rich, but the red strikes us as too scarlet, and there is an over-large patch of it in the upper part. We were much interested in this window, as the first work of its accomplished artist in England. Painted glass for the adjacent window likewise by M. Gerente was actually in the Cathedral, where

we saw it piecemeal, the repairs in the upper part not rendering it safe to fix it. The subject of this window is the history of Moses. We saw the glass at a disadvantage offered up in pieces rather late in a dark day against a window which time had deprived of most of its transparency, so we can hardly pronounce an opinion about it. The treatment was vigorous, but we were afraid that M. Gerente in avoiding the rather too scarlet tint of his reds in the other one, had run into an opposite extreme. All the painted windows in the transepts and one of the lantern ones are the gift of a single munificent member of the Chapter, the worthy and legitimate almoner of the bequest for the east window.

Mr. Wailes has made a gift of painted glass to a Romanesque window in the south aisle, the subject is the history of Ven. Bede. The drawing is good, but the tone is too purple and lilac. Mr. Warrington purposes to put up another, of which he is part donor. The bishop's lessees have combined to give one painted window, and those of the Dean and Chapter another. Subscriptions have been commenced for one to be contributed by clergymen who have been ordained in Ely Cathedral, and for another to be subscribed for by the usual visitors to the church. All this is as it should be.

The opening of the western lantern and of the south-western transept has again made the entrance one of very great grandeur and importance. The speedy restoration of the apsidal chapel projecting from this transept is in contemplation. It is appropriately to be used as a Baptistry. Enough indications of its arcading and of its windows remain to make a sure restoration. When completed, painted glass, encaustic tiles, and polychrome will enhance the beautiful effect of this portion of the Cathedral. We wish that a bolder pattern might be adopted for the south-western transept roof than the one of which a single panel has been completed as a specimen. We may here mention that very curious remains of original polychrome have come to light in the south transept, consisting of in part branches with trefoil leaves in blue running over the Romanesque work. The restorations are to comprise the opening of the south aisle of this transept, which seems always to have been walled off for part of its height and used for sacristies. It is intended ultimately to restore to the church the eastern aisle of this transept, which has been within this century cut off and fitted up as the Cathedral library.

The pinnacle which was put up some little time ago at the south-east angle of the church is a failure from its want of height and its over decoration. It is to be reformed under Mr. Scott's superintendence. Nothing, we are sorry to say, is as yet in contemplation towards the restoration of the Lady Chapel.

The restorations in Prior Crawden's Chapel are proceeding very satisfactorily. The north wall has been rebuilt. The ribs of the groining, which from the condition of the building must be in wood, are already fixed. We noticed a very remarkable example of mediæval sham on the pedestal of a niche just south of where the altar stood. A row of quatrefoils is painted round this, and absolutely shaded so as to give them the appearance of being sunk.

NEW ROMAN CATHOLIC CHURCHES,—S. GEORGE'S, LAMBETH; S. JOHN'S, SALFORD, &c.

· **ANNUS Mirabilis** as this has been in politics, we can hardly allow it so grand a name ecclesiologically, and yet it has unquestionably been a year of great progress. Our communion, not to mention many other gratifying instances of new churches and restorations, has witnessed the opening of the churches of Bradfield, Littlemore, S. Paul Brighton, S. Augustine's and Marlborough College Chapels, South Hackney, Hursley, S. Matthew City Road, and Frittenden, all indicating with more or less of completeness the revival of church feeling in the land. The Anglo-Roman Communion too amongst other churches which have been opened for its use this year has been put in possession of the two largest ones in Pointed Architecture which have been raised in England, since the "Renaissance" banished the old Christian styles, and situated moreover in the two largest cities of the country—S. George's, Lambeth, and S. John's, Salford, Manchester. This is undoubtedly a noticeable event, and we should be but cowardly and unconfiding members of our own beloved communion if we were to attempt to blink it by silence. We fully believe that the Church of Rome is a portion of the Catholic Church, and as such it only acts up to the impulse of its divine origin in building noble Temples to the glory of The Most High. What it has done in England, proves this fact and no more. We have during the same space of time done quite as much, although the pressing wants of the English Communion for church extension, in hamlet, town, and city, on the one hand, and on the other the vast sums which have been collected and expended upon the restoration of the old Cathedrals, and Minsters, and parish churches which we have inherited, have prevented our having yet made that precise sort of demonstration, which Lambeth, Salford, Birmingham, and Nottingham have afforded—the building, we mean, of new Pointed churches, sufficiently large to have had their claim of being cathedrals generally allowed to pass. The parish church of Leeds is an old church rebuilt, and is emphatically a parish church. S. Saviour's, in the same town, on the other hand, is of merely parochial dimensions. Every one, on the other hand, who knows the four towns which we have just mentioned, is aware that four very large Pointed churches for the use of the Roman Communion have lately been built in them, of which the members of that Communion are naturally and laudably proud. If then we should leave them unnoticed, a fair inference, and one which legitimate polemical strategy would incline our Roman brethren to make use of, would be that we had absolutely nothing to say in criticism of them, that they were so much superior to what we could produce, that we prudently passed them over. The *Ecclesiologist* has already noticed two out of the number. This would make the case stronger for them if we were to leave the two later ones unhandled.

So much by way of preface to those timorous Anglicans who may be alarmed at the subject matter of this article. We for our own part feel a difficulty of a different sort in handling it. We are desirous to

criticise the two churches fairly—and in so doing shall have to find considerable faults. We are very well assured that this will render us liable to the suspicion of blind jealousy, and of a desire of exalting ourselves by depreciating the works of the Roman Communion. We merely mention this in order to repudiate such motives. If any one after this announcement shall impute them to us, we shall merely reply by silence. We are the more bound (if there can be degrees in this) to avoid all approach to rivalry from our standing in a different relation to the Roman Catholics to what they do to us. They are compelled from their having unfortunately embraced a definition of the Catholic Church, which excludes both us and the Easterns, to look upon us as schismatics, and either to decry absolutely, or only relatively to praise—as the forecasting of something good which does not yet exist—any objective demonstration of Catholicity (such as a properly arranged church) on our part. We have no such compulsion. We hold them to be Catholics, and we are therefore free to shape our course according to what we think will best induce to the advantage of the Universal Fold, and of our own portion of it. We may dread their power and their influence in this land, and so either absolutely ignore or *ex consulto* decry them, or else we may have confidence in our own stability, and having confidence then aim to do them justice, not indeed concealing our differences, (for this would be another sort of cowardice, a sort of hidden want of confidence in our position,) but not on the other hand exaggerating these sad facts, nor yet because they *must* think ill of us, therefore without such need thinking ill of them—and above all hopefully looking to the end, when the Captivity of Sion shall be turned.

S. George's, Lambeth, is the work of many years. It was commenced, if we remember right, no less than eight years ago, and consequently is entitled to very considerable allowance at our hands. Besides, we believe that at the time it was first projected Mr. Pugin had some difficulty in persuading those under whose directions he worked, to allow even that modified length of chancel which exists. Funds also came very scantily and uncertainly in. The consequence is that we behold a church on the largest parochial scale, comprising a large western tower, unfinished and desolate; a lengthened nave and aisles, one hundred and sixty feet long (exclusive of the tower) consisting of no less than eight bays, with a width of twenty-eight feet to the nave, and eighteen to each aisle, with vast five-light windows to each, and yet no clerestory to give altitude real and imaginable to the extended vista; and finally of a chancel only measuring forty-three feet in length, flanked by two small chapels of twenty feet.

We do not wish to speak harshly of any of these things; they were not altogether the projector's fault, still less we trust that of the architect—we mean of course architecturally. How far it may have been prudential to have built on so large a scale of superficial area: how far there are or were then hopes of filling that vast nave with an adequate congregation, we have of course no data to draw our conclusions from. If so huge a work were (prudentially viewed,) a rash adventure to have been undertaken for the funds which could possibly be raised, it at once falls within the limits of architectural criticism; but we do not, we repeat it, desire to be severe, only we must, in self-

defence, note these matters in case the mere size of S. George's should be brought up against our communion. Having now recapitulated what we do not think we ought to be severe upon, we may as fair and impartial critics enter upon an examination of the entire structure.

The church and its adjacent buildings form a somewhat striking mass as we approach them from Westminster Bridge. They occupy a peninsula so to speak, coming almost to a point, between two broad roads. Nearest the eye stand the religious buildings, with oriel and lofty roof, and louvre-like turret forming at a little distance a pleasing picture. Beyond these, its long extent of roof foreshortened, is the church, the gables of the chancel, and one chapel facing us, and above them the loftier ones of the nave and one aisle. Unhappily all this picture is at the expense of a gigantic unreality, the total sacrifice of orientation. We are aware that the primitive tradition of orientation which our own communion, while so neglectful on many other points of Ecclesiological tradition, has so pertinaciously clung to, and which (as might be supposed) is obligatory in the changeless Oriental Church, has in latter days fallen into great desuetude in the Roman Communion; but still even there it was always thought preferable to orientate rightly where possible. Mr. Pugin himself spoke very strongly on this subject in the *Dublin Review* for May, 1841, in the very article which contains the engravings and description of S. George's, in answer to some observations on the faulty orientation of his church at Derby in the *British Critic*. At S. George's therefore, we had a right to have looked for proper orientation, where there was absolutely no impediment to it, where the ground stretched nearly east and west, and where whichever way the church faced, it must have presented a broadside to one road, and had its entrance and altar ends respectively quite accessible. We are of course not in possession of the ground plan of the site, nor can we tell, what redistribution of parts a correct orientation would have entailed; but any one, who will take the trouble to visit S. George's, will, we are sure, be satisfied that Mr. Pugin might, without the slightest difficulty of any moment have so distributed his site as to have produced, along with the domestic buildings, a properly orientated church, and nearly if not quite as large in superficial area as the one which he has actually built. In a few words, it needed very little more than merely turning the church round, and putting the chancel where the tower now is, and *vice versa*. Of course a little management about the sacristy would then have been required, but we doubt not that Mr. Pugin's ready talent would have soon overcome this puny obstacle. We have indeed heard the report that the error was an absolute oversight of his, and that on his having the mistake one day silently but emphatically hinted to him by the apse of Westminster Abbey, as he stood upon his half-finished work, he expressed great concern. This was some years ago, so we refrain from saying more than that we trust that day gave him a lesson of forethought from which he has profited.

We shall for the sake of convenience speak of the various parts of the church as if it were properly orientated.

The material employed is that sort of yellow brick which is so common in new buildings in the Metropolis. We do not in the least ob-

ject to the employment of brick when honestly used, as it is in the present instance; still, we should at all times be disposed to give the preference to red over yellow bricks, which have to our eyes an underdone look, and might at all times be suspected of shamming stone. How infinitely would the effect of Holy Trinity Hull be deteriorated, were yellow bricks to be substituted for those dark rich red ones of which it is built. Red brick has another advantage in a town, that the smoke mellows it, whereas its effect upon yellow brick is simply to make it dingy, till at last the original colour is quite transmuted into a dismal dirt one. Any one who will walk through the streets of London can convince himself of this.

We shall postpone further remarks upon the exterior, till we have described the interior, to which we may gain access by either of the side doors in the second bay from the west, or through the great west door in the tower. We shall choose the latter.

Time was when this was a very noble entrance, while, that is, the church was still in construction. The tower was then open to a considerable height, and conducted through a very lofty arch into the nave. This entrance strongly reminded one of that to S. Botolph, Boston, but it was not the less commendable on that account. Mr. Pugin, however had, it seemed, to deal with persons of other tastes and requirements than those which guided the construction of the tower of Boston. There was a choir to be provided for, a choir that would not, or could not perhaps for want of space, sit in the old fashioned way in the chancel, and there was an organ to be accommodated, which the authorities were unwilling to place either on the ground, or corbelling out of the wall over one of the side doors, both unexceptionable positions in such a church; and so the consequence was that this magnificent portal was sacrificed, by being filled up with a huge gallery projecting beyond the tower arch, and the church is now entered through a lobby dark, low, and dreary. An awkward and unsuccessful attempt has been made to furbish up the unsightly intruder with carving, but nothing can ever mend the mistake except exterminating the cause of it. We can readily conceive how great must have been Mr. Pugin's well-founded disgust at having so much to mar his own creation. The presence of the great west window, (of six lights, with late geometrical tracery,) necessitated this gallery being depressed more than it might otherwise have been. As it is the window which is filled with painted glass is very much interfered with. This glass representing saints under canopies, with a great deal of mosaic work, by Mr. Wailes, is a great improvement upon that at the east end; still it is too much broken up into bits in the mosaic portion to produce any considerable effect. The design of the painted glass we need hardly say is from the pencil of Mr. Pugin.

The general aspect of the nave strongly reminds us of that interesting, though sadly desecrated remnant, the nave of the Austin Friars' Church in the City, now used as a Dutch conventicle, and we presume that the architect must have had it in his mind. Like that, it consists of a lengthened nave devoid of clerestory, with aisles slightly separated from it by somewhat thin pillars, and lighted in each bay by a large Middle-Pointed window. In the older church the roofs are poly-

gonal, in the new one open. At Austin Friars also all the side lights are alike, of very late flowing tracery; at S. George's, more gracefully, they are varied. The nave of the church before us consists, as we have said, of eight bays; the pillars are eight-clustered, filleted, and with foliated capitals. The aisle windows are of five lights, placed rather high. The western windows of the aisles are respectively identical in the number of their lights and their general position with the side ones, though of rather smaller size and placed a little higher. These are of course a part of the original design, and we conclude that now-a-days Mr. Pugin would have treated them differently. In his plan and engraving of the church in the *Dublin Review*, May, 1841, the side windows are represented of four lights, the western one of five, larger in scale but at the same height, so we suppose the side ones were altered to give more light. Mr. Pugin should then have made his western ones of four or of three lights. The tracery which is flowing strikes us as heavy. The area is paved with red and black tiles, excepting the central alley which is flagged. We cannot think that the architect is responsible for this. The extent to which the idea of space is destroyed by this violent opposition of colour stiffly introduced, may readily be conceived. The roof is of a simple construction, with braces and tiebeams placed high in the nave, with tiebeams at the level of the wall-plate in the aisles. The interrafterage is plastered. The roofs of the chancel and chapels are polygonal. The font stands in the most westerly bay on the north side, to the right of the principal entrance; it is highly carved and raised to a becoming height, on an octagonal platform with steps in the slant sides, but is not to our mind of a successful design, consisting of a bowl with a very short stem rising up without any base, and looking altogether as if it once had had a lower part which had since been destroyed, and never replaced. The seats in the nave are moveable benches, the aisles being filled with chairs.

The pulpit is attached to the second pillar from the east on the north side, approached by a winding staircase, supported on black marble columns, with stone capitals, which ingeniously expand into steps. The pulpit itself is of stone, carved with appropriate subjects, but failing when viewed near, from the feeble manner in which the cornice is treated. The rails of the staircase, which are iron, are parcel gilt, and sadly distract the eye, while scanning the general effect of the church from the west end. A temporary, in anticipation of a permanent, soundboard was placed over it when we last saw it.

Mr. Pugin has ingeniously met the question of confessionals, which are indispensable to a modern Roman Catholic church, by making them constructional, and placing them between the buttresses, approached of course by a series of doors from the nave. This was an afterthought, but is more felicitous than architectural afterthoughts generally are. He has given a symbolical character to the tracery over the doors, by introducing into it the instruments of penance. A similar expedient characterises Mr. Scoles's Jesuit Church in London (as well as his in Liverpool) but in these the priests are accommodated with absolute rooms containing fireplaces. The confessionals in the London church were prior in execution, whether or not in conception we cannot tell,

to those at S. George's. Huge preparations are being made in the nave to throw out from the north side a chantry chapel, in memory of the late Hon. E. Petre. We saw in a description of the church in a paper, that this is to be in the Perpendicular style.

We shall now proceed to the chancel and to the ritual arrangements. The chancel arch is so contrived as to contain a double screen of stone, surmounted by the rood loft, which is approached by a turret staircase on each side. This screen is on the whole a graceful composition. The pillars of its western portion are of black Devonshire marble. The holy doors are of iron, gilt, and painted blue. Still there is something about the parapet of the loft which calls for amendment; it seems too much for the remaining composition. Moreover the loft, instead of being subvaulted, (which it should have been, even had the vaulting been of wood,) consists simply of an oak flooring, stretching across from one plane of the screen to the other in a very mean manner. The rood, with the attendant figures of S. Mary and S. John, is very effective. The cross itself, richly foliated, is of ancient workmanship. The rood is already painted and gilt, the screen not yet so.

This screen has given rise to many complaints from its intercepting, as it is alleged, the view of the altar. We should rather blame it for a contrary fault arising from the desire to prevent its doing so. This has occasioned the solid portion being kept so low, as absolutely to reach no higher up than the seats of the returns; the upper part being filled in with very light gilt metal-work. These said returns, as well as the side stalls, are not properly stalls at all, but merely seats placed stall-wise, with desks before them, and subsellæ beneath. In the plan of the church given in the *Dublin Review*, *bona fide* stalls are represented, so we conclude that the idea must have been abandoned for the sake of economy. We have of course no right to criticise this: economy, we fear, is a stronger master than ecclesiology. But still we may suggest that these quasi stalls ought to have been better treated in themselves, and in connection with the screen, and the latter in connection with them. As it is there is a concatenation of misfittings. The stalls are very wide, and the base of the screen is very low, so low as absolutely to give the returns no backs at all, and besides this, the said stalls are conspicuously fitted with red cushions, the result is that they do not look the least like the stalls of a chancel, but they do look extremely like ottomans. The panelling behind the stalls is completely of a Third-Pointed character.

We had omitted to state that the chancel rises three steps above the nave, the sacrarium is elevated three steps more above that. Whether it be that the chancel is so short, or that these unfortunate stalls quite destroy the notion of its western portion being a chorus, or owing to the huge size of the throne, or from any other reason, certainly we have never, we think, seen a *stalled* chancel (except S. Chad's, Birmingham,) which so little gives us the idea of there being a separation between the Holy Place and the Holy of Holies.

It seems to us, judging *ab extra*, from what we have gathered by our reading, and by the inspection of many Roman Catholic churches and chapels, that there is a far less tangible appreciation in the present

Roman Communion than there is amongst those English High Churchmen who have turned their thoughts to ecclesiological and ritual considerations, of the distinction between the chancel, and that third and holiest portion of the church, which we, not without ancient precedent, have been in the habit of calling the *Sacrarium*,* which the present Roman Catholics style the Sanctuary, and which the old Catholics who used the Sarum rite termed the Presbytery. It is not difficult to find the reason of this. The first and most obvious one is the fact that our Book of Common Prayer has popularised the notion of "Services," (to employ the Sarum and thence neo-Anglican phrase, for what the Roman use calls "Offices,") in contradistinction to the Liturgy, in a way which we believe has not for a very long period existed either in the Eastern, or in the remaining Western, Church. In the second place, and arising from the former is the, till very lately, universal presence in our parish-churches of a reading-desk. We are sure that this assertion of ours will cause amusement in some quarters and incredulity or astonishment in others; but still the time has come to make it. We wish to give everything its due. The reading-desk has much to account for, and its time has, we believe, fairly gone by. Still while that time lasted it fulfilled a useful function, in so far as it was conservative of the notion of there being an especial and appointed place to recite the Service in, as contrasted with the Liturgy. We fully believe that in old churches which have been re-arranged, or new churches built according to correct principles, the stalls will, to many minds, neither unnaturally nor indeed incorrectly, all circumstances considered, have realized the one idea, of their being a new sort of reading-desk. (In S. Paul's, Shadwell, the reading-desk has absolutely been converted into the stalls of one side.) Among English (for of them exclusively we are now speaking,) Roman Catholics on the contrary, accustomed as they have been till lately, to seeing their chapels apportioned between the congregation on the one hand, and the altar and its sanctuary on the other, and accustomed to attend the Mass more exclusively than the majority of the Anglicans do "morning," as contrasted with "evening" service—we do not blame them for this; if they are to attend but *once*, let it be at the most solemn rite; but why this once-a-day-at-church system?—there is nothing which those of them who do not themselves reason from precedent or authority (who must always be the minority) can find to assimilate in their own minds to those newly introduced eccentricities, as many probably esteem them, the stalls. In consequence we find the so-called chancels of most of the newly built Roman Catholic churches, of the old type, to be merely presbyteries, as for example at S. John's Roman Catholic church at Hackney. The chancel of the new church at Bradfield, dedicated on the very same day which saw the opening of S. George's, with its immense depth, and numerous stalls

* *Sacrarium* in the present Roman ritual means exclusively the piscina, which has given rise to some senseless because unfounded jesting at our expense, and that of those individuals who have adopted our phraseology. Some little time back the *Tablet* cracked jokes, which it thought very funny, upon an account in an Oxford paper of a re-opening of a church, in which it was stated that the Bishop sat in the *sacrarium*.

would, we suspect, prove a difficult thing to "work," to most of the English Roman Catholic Priests who are not collected in some order or congregation. In illustration we may mention an anecdote with which we were much amused. A chapel which had formerly contained a gaudy altar, and hardly anything else of ecclesiastical pretension, has lately been refitted in a very correct manner, so as to comprise both sanctuary and stalled chancel. A convert, who as long as he had been an English Priest had often worshipped there, went to see it; he was asked what he thought of the changes. His answer was, that the place had been made very Anglican. To judge from the various letters which the recent 'roodscreen controversy, which we have already mentioned in former numbers, has brought forth, the minds of a large portion of the Roman Communion seem to be becoming more and more alienated from that peculiar temper, which had created in the course of long revolving years, throughout the Catholic church, east and west, north and south, that double system of worship, which is architecturally symbolized by the chorus cantorum, and the presbytery; the lesser worship of the Services built upon the sweet songs of David, and the reading of the Holy Scriptures, and the more awful divinely appointed Eucharistic rite. Abandoning the former they fix all their desires upon the latter. Of course we should be the very last to wish any derogation from the honour due to that most holy Sacrifice, and we most acutely feel how much detriment our Communion has suffered from its unfrequent celebration, and from the prejudice which leads non-communicants so universally to retire. But still there is a danger on the other side, there is a danger of playing with so awful a reality, and in so doing mistaking the means for the end. We do not wish to follow up this matter, but will merely refer to a few statements which this very curious controversy has called forth on the anti-screen side. One is that the rood is altogether inadmissible in the presence of the Blessed Sacrament; another, that the chapel of the Blessed Sacrament, and not the high altar is indisputably the most sacred part of the church, also that the modern service of the benediction of the Blessed Sacrament is, next to Mass, the service. At S. George's there are not, or at least there were not a little time ago, daily vespers. The other offices we need hardly say form no part of its public services. For the omission of these, in this instance, we think that there exists a most legitimate excuse, in the number of the poor who must be connected with the church (considering where it stands), who could hardly be properly looked after if the clergy were to be continually saying offices in choir. But this plea ought not to be urged in the case of vespers, in such a church as this. We very well know that the omission has an enormous mass of present practice to back it up, but we are arguing theoretically. Our readers are probably aware that the very liberal permission to anticipate services, has to a most considerable extent converted matins into an evening, and even vespers into a morning, service. The only Roman Catholic church in England where the canonical hours are recited at their proper times, is, we were told, that of the Cistercian Priory in Leicestershire.

In this as in so many other cases we are called upon to turn our eyes from an exclusive contemplation of the Roman Communion, to that strangely overlooked, yet most frequent, and most consolatory witness, the Eastern Church. Here is no neglect of the Liturgy, and yet the offices have not, we believe, fallen into any contempt. No one has yet risen to say that the Iconostasis must be overthrown. Nay, we were much struck some time ago in looking over Mouravieff's History of the Russian Church, to observe, that he mentions as a result of the incorporation with the Eastern body of the Uniates a few years ago, that the "screens" were re-erected in their churches.

But to return to S. George's, from which we have been so long digressing. The Roman rite of course requires a great letter for the antiphon. This letter in the church before us is very beautiful and costly, consisting of an eagle, with an elaborate base, all richly wrought in brass. Unhappily, however, the chancel is not large enough for it, and so it stands in the nave, looking in at the chancel through the holy doors. When we first saw it, in perfect innocence, not at all realizing what the use of an eagle in the nave could be, we asked what it was used for, and we received the explanation which we have given.

Though they used to insist that this was but a parish church, yet since the enthronization of Bishop Walsh in it, the Roman Catholics must consider S. George's as their London cathedral, and accordingly a throne has been erected on the north side of the chancel, consisting of a brocaded chair, under a red canopy, far too large for the place in which it stands, and looking precisely like the head of a bed. The sacarium is fitted with an arcaded bench table on each side. Three of the arcades on the north side being recessed, form sedilia. We observed from the emblems which they contain, that the Priest's sedile is the central one. The piscina stands to the east of them.

The altar is raised upon a footpace, and is of stone, richly carved. The frontal has fallen into disuse in the Roman Church, and the colours are now shown in the superfrontal, which is changed according to the seasons. The mensa is of marble. Upon the altar stands the tabernacle, of stone, in the form of a huge tower. We think this very unsuccessful, and indicating indeed a confusion of ideas. A lofty Sakrament-häuschen on one side of the chancel may be as large and as lofty as the artist chooses to make it: but when the tabernacle stands on the altar great care should be taken not to render it so large as to crush the altar itself. This, the tabernacle at S. George's does. The high altar there looks absolutely as if it were the base of this huge superstructure. Moreover, the tabernacle encroaches very much upon the area of the mensa in its central part. The super-altars, when we saw them, stretched beyond the ends of the altar, in a very unsightly manner. The reredos consists of a series of narrow niches, all containing a monotony of angels, and of larger ones at the extremities with S. Peter and S. Paul. Why there should have been such paucity of invention in the figures, accompanied with such elaborateness of designs, astonishes us. The east window, of nine lights, is somewhat depressed in form, and contains extremely heavy tracery. The painted glass, representing the Radix Jesse, by Mr. Wailes, is remark-

able for that dingy yellow colouring of which his works of some years back afford specimens. This window, with, we believe, a two-light one on the north side not being sufficient to give light to the chancel, two three-light ones have been inserted on the south side, and one similar on the north side, besides traceried openings into the chapels. These are filled with painted glass by Mr. Hardman. The drawing, which is due of course to Mr. Pugin, is good, but the windows have Mr. Hardman's usual fault, the want of sufficient brilliancy. In avoiding the common and contrary fault of over gaudiness, this gentleman has run into the opposite extreme. He has made beginnings of painted glass in the nave.

The chancel is paved with encaustic tiles, and two coronæ, one a double, the other smaller, and hanging near the ground before the altar, with large brass stands, of many lights, flanking the altar gives it light. It is slightly polychromatized, the prevailing hue (from the gilding and the uncoloured portions predominating) is amber.

The south is the Lady chapel:—the one to the north the chapel of the Blessed Sacrament. The former was the first completed, and is separated from the nave by an oak screen, rather heavy and tame. It has a stone altar under a segmental-headed canopy of the same material, and very Flamboyant in character. The windows, one of three lights at the east end, and two of two lights at the side, are by Mr. Wailes, and not successful. The walls are completely covered with diapering, in which the prevailing tint is a sort of greyish blue, which, combined with the patterns chosen, gives it altogether the effect of paper. We have lately heard that the design has absolutely been reproduced, and can be purchased in that material. The diapering in the other chapel is far superior, and does not give the same impression of being paper. Of course, a tabernacle (of stone) stands over the altar in this chapel, with a metal door, of which the workmanship has been much praised in Roman Catholic accounts of the church. We are not able to form a judgment from the distant inspection which we had of it. The east window in the chapel is from symbolical reasons, very red in colouring, and represents the seraphim round our Blessed Lord. The effect is not happy. The screen, of open iron work, blue and gilt, reaches nearly to the spring of the arch. We question the propriety of having placed three screens of three materials, iron, stone, and oak, in a row and close to each other. They produce no unity of effect. The section of the church given in the *Dublin Review* shows three wooden screens, which are by far the most prominent thing in it. Will it be credited that this woodcut has re-appeared in illustration of descriptions of the completed building in *Dolman's Magazine* and in the *Builder* without a word of apology?

A large present of modern religious pictures, in ordinary gilt frames, has been hung up all over the nave, to the great and avowed disgust of Mr. Pugin, who has made his dissatisfaction known in print.

To come back to the exterior. One of the last additions consists in two elaborate pinnacles, topping the rood stair turrets. These are altogether a failure; their stems are too high, while the conical part is top-heavy, and over crocketed, and rendered still more disproportion-

tionate by some little spire lights which sprout out half way up. There are rich but over large ridge-crests to the chancel, chapels and the eastern portion of the nave; pinnacled buttresses on the street side alternate between the windows. The roof is of blue slates.

We have dwelt so long upon this church that we refrain from describing the adjoining buildings, consisting of a house for the clergy and another for the Sisters of Mercy, containing a little chapel and a school, the latter of which has enabled Mr. Pugin to decorate his design with a lofty roof, and louvre-like bell turret.

Our readers will, we feel confident, pardon our having said so much about a church, which, from its size and its metropolitan position, is of no small importance in the ecclesiological movement.

Within less than six weeks from its opening another Roman Catholic church of (to speak generally) the same size was opened in the second city of our empire, S. John the Evangelist, Salford, which, as our readers must be aware, is the Southwark, so to speak, of Manchester. The architect of this is Mr. Hadfield, of the firm of Messrs. Weightman and Hadfield, Sheffield. The church is of considerable dimensions, cruciform, with a lofty central tower and spire, but one can hardly say that it affords much proof of the inventive genius of its architect, as the nave is a literal copy of that of Howden, the tower and spire of Newark, and the choir of Selby, accommodated of course to the dimensions of the nave. The result of all this is a pile imposing from its size at a distance, but spiritless when closely examined. Why the west front, literal copy as it is of that of Howden, should be so inferior in effect we must attribute we suppose in part to the workmanship, and in part to the still raw colour of the stone.

The nave is internally composed of four bays, and of course shares in the fault of its prototype, of being, with its thin pillars and its triflorial clerestory, too parochial in its character to meet the expectations raised by the exterior. The transepts are without aisles; that to the north contains a heavy rose window. In this transept is a small recess to the east wall, containing the matutinal altar. This is, we think, a perfectly legitimate expedient. The eastern limb is of four bays, the choir comprising the three most westernly. Allowance must be made for the present appearance of this and of the rest of the church, as it has been opened with temporary fittings merely, and without a pane of painted glass, so that in describing it absolutely, and still more in comparing it with S. George's, we must never forget this great disadvantage. For all this we were struck by its really cathedral look, with aisles and retrochoir beyond, so different from the parochial chancel or choir of S. George's. S. John's is likewise a cathedral, and of course the more correct and dignified in its arrangements of the two. But in justice to Mr. Pugin, we should not forget that S. George's is a much earlier work than the present, designed under difficulties, which the spread of correct principles, originated and fostered by his writings and example among the members of his communion, has gone so far to clear away, and finally all his own, whereas a copy of such an original as the choir of Selby Abbey could not fail, except with very gross mismanagement indeed, to be to a very considerable extent striking. Ex-

ternally the church loses by the transepts being lower than the nave and choir. Otherwise the mass would have been, as it was intended it should have been, of Cathedral character.

For all that is good in S. George's Mr. Pugin deserves the whole credit; on the other hand, such wholesale copying as that which the church at Salford is an instance of, puts, we may say, the architect out of court as an architect in the highest sense of that word. Whether or not the worshippers in the church ought to feel exultation in worshipping in such a copy is another and a very difficult question, and one upon which we do not feel any inclination to enter.

As yet no roodscreen exists in S. John's. There is, however, to be an open one of stone. The Doom, moreover, is to be painted on the tower arch by Mr. Taylor Bulmer, a Roman Catholic artist, who has designed the fittings and decorations for this church. The choir is to be stalled. The beams of the parclooses are already fixed and carry lights. The present reredos consists of hangings in anticipation of an open one of stone. The bishop's throne is on the north side. The old tradition of the bishop sitting in choir on the south side seems quite forgotten in the modern English Roman Catholic cathedrals, as also in modern Continental practice generally. It is not found here, nor in S. George's, nor at Birmingham. The retrochoir, although of one bay only, contains under the east window the Lady altar, flanked with altars at the ends of the aisles. We need not say that it should have been a bay longer. The springers for the groining of the choir roof, which will, of course, like its prototype, be of wood, are fixed; as yet all the roofs are open. The choir contains a corona and a lettern both of brass; neither of them is satisfactory, and the latter is of insignificant proportions. We need not say that whenever this church is richly fitted, and the windows glazed with painted glass, it will have a very solemn effect—thanks mainly to the designers of Howden and Selby.

Both in the opening of S. John's and of S. George's recourse was had to the very disgusting expedient of selling the tickets of admission, different parts of the churches fetching different prices. We cannot adequately express how repulsive such a method of raising money is to us. If this be not making the Temple a house of merchandise we do not know what is. To be sure there was a debt to be cleared off: then trust to a voluntary collection. Ay, but the sale of the tickets properly puffed has swept, we are sorry to say, much Anglican money into the coffers of at least S. George's, and we suppose of the other church. We are astonished that Roman Catholics, with their principles, will condescend to let their buildings be so paid for. In the meanwhile the "pauperes Christi" of their own communion were excluded from a celebration at which one would have thought that pains would have been taken to have collected them. Pew rents are very bad, but making a show of the solemn opening of a church, and selling the tickets to Jews, Turks, infidels, and heretics, as may be, seems to us a degree worse.

Mr. Hadfield had previously completed another Roman Catholic church in Manchester, S. Chad's, on the Cheetham Hill Road, in the Third-Pointed style. From its situation on a rather steep hill side, the church with the accompanying building for the clergy, has a

striking appearance at a distance, particularly when seen from the railroad, to which the tower with its corner turret contributes. A nearer view of the exterior is disappointing, and still more so the interior. The fittings and arrangement are strictly mediæval. The whole effect, however, is heavy and dingy; the painted glass very unsatisfactory, and the roodscreen clumsy.

The same architect has still more recently than this or S. John's erected a third Roman Catholic church in another the central part of Manchester, in Mulberry Street, on the site of an old dilapidated one. By an absurd affectation this is known as "S. Marie's." The style is a sort of Italianising Romanesque; the building has aisles, but not the vestige of a chancel (we read it was once intended to give it an apse); to compensate, however, the reredos is gaudily painted. The material is red brick, and the tower is four-gabled, looking very queer in its extremely English location. Of course we cannot tell under what inducement or compulsion Mr. Hadfield could have produced a church of this stamp: but anyhow that person who has in his two other churches in the same city adopted mediæval arrangements, ought hardly to have committed himself to such ill-disguised modernism. We see that female singers figured at its opening.

Mr. Hadfield is also the architect of a large Roman Catholic Church at Sheffield. When we saw it last year, it had barely risen above the ground, but it was designed to be a large cruciform structure in flowing Middle-Pointed, richly finished and fitted, with chancel and chantries. The old parish church at Sheffield, a considerable town church, is dreadfully fitted, and we are sorry to say that there is no new place of our communion in that town which can show its inhabitants what their worship really is.

Proceeding to Liverpool, we may as well mention that we were much pleased on the whole with Mr. Hansom's Roman Catholic church of S. Anne, Edge Hill. The style is Middle-Pointed; the plan is a western tower, nave with aisles and simple clerestory, and chancel. The material is red sandstone. There is, curiously, a roodscreen, but no rood. The chancel is devoid of stalls, as is that of S. Chad, Manchester; both, however, are capable of containing them. In expectation of a spire the tower is crowned with a low pyramidal capping. When we visited the church the altar was being vested for the morning Mass. The sacristan, an Irishman, was accompanied by a dog and a cat, both of which were admitted into the sacarium in the presence of the Blessed Sacrament.

Mr. Pugin's church of S. Mary, in Edward Street, in the lower part of the town, is not satisfactory. It is long and narrow, with no architectural distinction between the chancel and nave, nor, as yet, either screen or parclose, and the arches are very compressed in width. In this case an acolyte was vesting the altar with great reverence and decorum.

Mr. Pugin's early-built church of S. Oswald, in the neighbourhood of Liverpool, pleased us very much. It is a good reproduction of a country church.

S. Francis Xavier (Jesuit) church, now in course of erection by Mr. Scoles, in the same town, is a decided failure. It is built in a

sort of stiff transition between First and Middle-Pointed. There is a sprawling apse. The nave consists of an absurd number of bays (eleven or twelve, we think), and the pillars are thin single shafts of Purbeck marble, looking just like iron pipes. The windows are glazed in greenish glass, in large modern-shaped ornamental panes. Mr. Scoles has decidedly done better in his church for the same order in London, which we noticed in our paper on the Royal Academy for 1847; and yet here the west end, which was not built at the time we wrote it, with all its elaborateness, is meagre and disappointing in workmanship.

We should not conclude without recording that the roodscreen controversy (which is still in being in the *Rambler*) has in its course given rise to a subsidiary one on a cognate subject, the admission of laymen into chancels. From a letter in the *Tablet* it appeared that at one particular church (evidently S. Chad's), and elsewhere, a custom has prevailed of putting laymen into choir, not, be it noticed, in surplices as choirmen, like good Sir Thomas More, for some of them could not sing, but absolutely as make-believe priests; lay figures the (pun makes itself) dressed up in the vestments reserved for those in holy orders, and censured as if they were such, palpable shams, intended to deceive the eyes and swell the pomp of the ceremonial. We think, all things considered, that this is a worse profanation than the Anglican one of family stalls. There, at least, the sham is only kept up out of service time—in the other case it is most rife at the most solemn moments. The controversy, after having run on a little while, was wound up in the *Tablet* by a letter from Dr. Doyle, of S. George's, in the free and easy style for which his compositions are remarkable, advocating the laxuse (convicting S. George's of being guilty of it), amongst other reasons, because it is particularly "consoling" to those lay (in his eyes) converts, "some of whom have abandoned their own chancels in the Protestant churches." The good doctor here forgets the maxim for which we have always entertained a great respect, that it is impossible to have one's cake and to eat one's cake. We strongly recommend him to read a passage in Bishop Jeremy Taylor's *Reverence for the Altar*, which he will find extracted elsewhere in this number, bearing upon this very question.

ON THE TERM "SACRARIUM."

To the Editor of the Ecclesiologist.

SIR,—I would beg leave, through your pages, to offer to the Ecclesiological Society, and to ecclesiologists generally, a suggestion of the expediency of reconsidering a term, adopted, as appears, unadvisedly in the first instance, and carried into extensive use amongst us, in an application against which there are great objections: I mean the term *sacrarium*, as applied to the portion of a church immediately surrounding the altar.

It must not be supposed that I am going to maintain such application of the term to be without any authority : I know that authorities are not wanting. Bona, in describing the several parts of the ancient churches, thus mentions three several names for the most sacred :—“*Tertia pars Sanctuarium, sive Sacrarium, vel Presbyterium, complectebatur, quod erat sub apside cancellis, vel parietibus, conclusum. In eo altare majus eminebat,*” &c. Our Bingham* not merely recognizes this name for the most sacred part of the Church, but speaks of it as if it were the only name amongst the early Latins. After mentioning the Greek names *βῆμα, ἄγιον, ἄγιον ἁγίων, ἁγλασμα*, he goes on, “The Latins called it *sacrarium*, the sanctuary”: and he gives three examples from the first council of Bracara, the council of Vaison, and the fourth council of Carthage.† Ducange, in interpreting *sacrarium*, seems to make the precincts of the altar its *principal* sense: and he, too, quotes several examples;‡ of which, however, it may perhaps be permitted to doubt whether they are *all* to the purpose. I am writing where I have not access to many books, and speak thus only from a memorandum, hastily made on a casual opportunity of consulting Ducange, and am unable either to verify his references or to estimate their value: yet I may be permitted further to beg the reader to observe, how very large a proportion of his authorities belong to one country, France.

Other examples of this use of the term may be added. In Martène’s section on the ancient prohibition of the approach of women to the altar, (*Antiq. Eccl. Rit. Lib. I. c. III. art. ix. num. ix. Tom. I. p. 124*)§ I find these words from the Capitula of Martin, Bishop of Bracara :—“*Non liceat mulieres in sacrario ingredi.*” This is a distinct example: yet, perhaps, it will hardly be thought to tell for much, that a Bishop of Bracara repeats the language of a council held in his own church. I believe another example is to be found in Martène, from the ancient MS. *Consuetudines* of Cluny of the eleventh century, *Rit. Monachor. Lib. II. c. I. num. xix. Tom. IV. p. 44*. In preparation for the lesson from the Gospels, which was read in mass vestments in the monastic offices after the *Te Deum* of the nocturns of Sunday, “*lecturus Evangelium non prius exit de choro, quam ex alternatione modulantium ventum fuerit ad illud versiculum, Pleni sunt cœli et terra, et tunc*

* Book viii. chap. vi. § 1, 2.

† “*Conc. Bracar. I. c. 31. Ingredi sacrarium ad communicandum non liceat laicis, nisi tantum clericis.*” “*Conc. Vasens. c. 3. Cujus officium est sacrarium disponere et sacramenta suscipere.*” “*Conc. Carth. 4, can. 93. Oblationes dissidentium fratrum, neque in sacrario, neque in gazophylacio recipiantur.*”

‡ The following is Ducange’s exposition of *sacrarium* in this sense :—*SACRARIUM, ἱερὰ τὸν, βῆμα, ἄγιον βῆμα, Pars sedis sacre, ubi sunt Sancta Sanctorum, in Gloss. Lat. MS. Reg. in quo sacra reponuntur, ab inferendis et deportandis sacris dictum. Synodus Nicæna Arabica edit. Alph. Pisani c. 16. Sacrarium interpretatur, ubi est altare, quod Codex Gr. vocabat θυσιαστήριον. Concilium Vasense c. 3. de Presbytero: Cujus officii est sacrarium disponere, et sacramenta suscipere. Epistola Lupi Tricassini et Euphronii Augustod. [Autun] Episcoporum: Subdiaconos autem ad pacem inter se in sacrario oportet accedere. Vita S. Desiderii Episcopi Cadurcensis [Cahors] c. 13. Si vasa nitentia et clara, si sacrarium mundum, si lucernæ accensæ, &c. Sacrarium B. Petri Apostoli, apud Anastasium in Sergio PP., p. 61, vide Gregorium Turon. lib. 4, Hist. c. 1, 31. [et in Vitis Patrum, cap. 8, num. 4.]*

§ The edition of Martène which I use is that of Venice, 1783, in four vols. folio.

festinanter lavatis manibus sacrarium intrat vestitus alba, stola et cappa : rursus versiculo illo imposito, *Per singulos dies*, procedit tenens ambabus manibus evangelii textum reverenter contra pectus reclinatum, quem etiam accedens ponit in medio altaris, et cum incenso facit super eum crucis signum," &c. This seems to be a clear example from Cluny, if there is no mistake about it.

When I first proposed to write to you, with the object of dissuading the continuance of this use of the word amongst ourselves, I yet believed that I could myself find a considerable number of additional examples amongst the multitude of mediæval rituals which supply the materials of the Ecclesiastical and Monastical Antiquities of Martène. I had met with the word so used in different places : and I conceived, if the instances were collected, they might make a respectable show on its behalf, though certainly not adequate to justify us in maintaining it. Now I have taken some pains to collect as many as I could from the different parts of Martène's volumes. I do not mean that I have used any laborious care ; still less, that I have discovered *all* that his volumes contain : but, with as much care as the occasion seemed to demand, I have turned over his leaves wherever it seemed likely that examples should occur ; and the result is rather striking. It satisfies me, at least, that the use of the word has been less frequent than I had supposed. Besides the examples which I have mentioned already, I have found, in all, six other instances. But they are all in the volume on the *monastic* rites ; and (which is not a little remarkable) picked out as they are from the different parts of the volume, they appear at last to be *all* from the *Consuetudines of one single monastery*, that of S. Germain des Prés. For the satisfaction of those who care to examine them, I transcribe them all in a note.*

* 1. Lib. II. c. II. num. v. tom. IV. p. 45. In the directions for censuring the altars, &c., after the hymn in Lauds on Sundays :—" In fine hymni, [inquit Consuetudines S. Germani à Pratis] ibit sacerdos in vestiarium, et si abbas fuerit in choro, sacerdos apportabit incensum ad benedicendum ei ; et si non fuerit, ipsemet benedicet, et ibit incensare Corpus Domini, et duo altaria, et corpora sanctorum, et ibit circa sacrarium intus indutus cappa."

2. Lib. II. c. III. num. xi. p. 48. In the aspersion of blessed water before Tierce on Sundays :—" Singulare aliquid addunt Sangermanenses Consuetudines, et sacerdos irrigabit magnum altare, et post altare B. Germani, et sancta sanctorum, [the depository of the blessed Sacrament] et post circa sacrarium." With this may be compared the direction for the like aspersion from the ancient Cistercian usages, which immediately follows in Martène : "aspergat [sacerdos] aquam ante ipsum altare, et incipiens à dextra parte circumeat illud aspergendo quousque perveniat in anteriorem partem, ubi aspergat *presbyterium* hinc et inde."

3. Lib. II. c. IV. § 1. num. xi. of the procession to the altar at the missa major :—" In MS. Consuetudinibus S. Germani à Pratis . . . sic lego, sic autem ibit sacerdos ad altare : primo præcedet thuribulum, &c. . . et non debent intrare sacrarium donec cantetur *Gloria Patri*" ; that is, the *Gloria* after the Introit.

4. The same section, num. xv. p. 48. At the censuring after the *Confiteor* :—" Singulare aliquid addunt Sangermanenses Consuetudines, scilicet quod conventus etiam incensaretur ; et incensato altari inquit. diaconus incensabit sacrarium, et post servitor ecclesiæ conventum."

5. Lib. II. c. IV. § 2. num. xxvii. p. 60. At the censuring of the oblata, [Parisien-sium nostrorum S. Germani] " ritus ita representant antiquæ consuetudines MS. ejusdem monasterii : post hæc ministrabitur incensum, &c. . . et tunc debet dia-

There is evidence, then, that the term has been in recognized established use in certain times and places.

Yet without laying any undue weight on my own small success in finding authorities in Martène, I might be content to appeal to every one who has any acquaintance with ritual language, to establish the fact, that the use which I deprecate is a rare use of the word, comparatively at least. It seems hardly possible that it can ever have been but partial and local, which will be seen more clearly by-and-by. But this is not the only, nor the principal objection to it. Rarely as *sacrarium* is used for the precincts of the altar, the word is of perpetual recurrence in ritual documents in *other* senses. Scarcely any word is more common. In its general and predominant use, it is applied, as we all know, to one of two things:—1. A sacristy; 2. A *piscina*, or other similar receptacle, for sacred ablutions, the ashes of consecrated things consumed by fire, and other things of like kind, whether in the sacristy, or near an altar, or elsewhere. And it is a consideration which should not be overlooked, in discussing the merits of a term for the choice of which we are ourselves responsible, that such general use of the word is most in accordance with what appears to be its *proper* signification. "Notandum est, (says Ulpian, in the Digest,) aliud esse sacrum locum, aliud sacrarium. Sacer locus est locus consecratus: sacrarium est locus, in quo sacræ res ponuntur: quod etiam in ædificio privato esse potest," &c. With which agrees Servius, ad *Æn.* xii. 199:—"Sacrarium proprie locus est in templo, in quo sacra reponuntur: sicut donarium est ubi ponuntur oblata." I get these authorities from Facciolati, sub voce, the whole of whose article may well be consulted; though it is not for me to detain your readers with any discussion of this part of the subject.

Addressing myself to ritualists, it is quite superfluous for me to adduce examples of the use of *sacrarium* in the senses of *sacristy*, and of that which we more commonly call *piscina*. Every one who has looked ever so little into the study of ancient ritual must be familiar with them. They are innumerable, and meet us everywhere. But to give some idea how the matter stands to those who are less acquainted with the subject, I may say briefly, that I could at once, with little more trouble than that of writing the references, give them examples of *sacrarium* in the sense of *sacristy* in twenty or thirty or more distinct ancient documents from Rome, Milan, Germany, France, Spain, and England; without going back to the earliest antiquity, in which it had

conus accipere sacerdotem per inferiorem partem casulæ, et incensabit eum, et post etiam altare, et sancta sanctorum, et etiam sacrarium."

6. Lib. III. c. XIV. num. xxxiv. tom. IV. p. 138. In the account of the adoration of the Cross on Good Friday "Ex Consuetudinibus S. Germani à Pratis." The adoration seems to take place in the midst of the choir (compare the account of this rite, taken from ancient missals, and the pontifical of the Church of Paris, in the *Antiq. Eccl. Rit.* lib. IV. c. XXIII. num. xiv. tom. III. p. 129): "Quando Crux fuerit adorata, ille qui eam tenuerit, veniet ipsam adoratum, et unus alius accipiet ipsam; quando ipsam adoraverit ipse, accipiet ipsam inter manus suas, et portabit eam in sacrarium cantando," &c.

It seems hardly necessary to say, that in this one monastery of S. Germain the questioned use of the term appears to have been constant.

the same sense. And as to the other signification,—that of a piscina for sacred ablutions, &c., *sacrarium* is so used in the missals of Sarum, York, and Hereford * as well as in the Roman missal and pontifical, and in every one of the documents, without exception, which compose Martène's chapter (lib. II. c. VII.) on the ancient monastic customs, "circa defectus in ipso sacrificio accidentes," including the monastic statutes of our Archbishop Lanfranc.

Further, the use of the word in these two senses, even if there were no more,† would be enough to involve occasional ambiguity: and such

* For the Hereford Missal, see the rubric in Maskell's "Ancient Liturgy," p. 135. For those of Sarum and York, see p. 173, "debet ablutio cum cineribus combustis in sacrario reponi;" compared with p. 167, where we are informed that the "Cautelæ Missæ" are exactly the same in both books.

† According to Ducange *sacrarium* is sometimes used for the depository of the Blessed Sacrament;—"Pars altaris, ubi reponitur pyxis, in qua sacra Eucharistia asservatur, nostris vulgo *Tabernacle*. Conc. Hispal. an. 1512, inter Conc. Hispan. tom. 4. p. 20. *Ordinamus ut in omnibus ecclesiis . . . adsit Sacrarium ac loca bene constructa et ornata cum bonis seriis et clavibus, in quibus reponantur SS. Sacramentum, oleum ac chrisma . . . Jubeantque pariter ut diu noctuque ardeat lampas coram dicto loco et Sacrario*. Missale Franc. apud Mabillon. de Liturg. Gall. p. 303. *De ipsis oblationibus tantum debet in altario poni, quantum populo possit sufficere, ne aliquid putridum in Sacrario maneat.*"

I have nowhere met with any example of this use, agreeing with Ducange's precise definition as to its situation on the altar. And even in the canon which he quotes from the Seville Council, one may doubt if *sacrarium* can be truly said to signify a tabernacle; though a tabernacle might, perhaps, fulfil the requirements of the canon. The passage, quoted from Mabillon's missal, is in the Roman Pontifical, in the office for the ordination of subdeacon: and it is to be found in the same place in all the oldest Pontificals, into which it has no doubt been imported from the canons of some still older Council. If we could go back to the Council itself, it might, perhaps, appear that by *sacrarium* was intended, not the proper tabernacle, but the place—perhaps the sacristy—in which the tabernacle was.

The use of *sacrarium*, to indicate some place wherein the Blessed Sacrament is deposited, is not infrequent. I find it in Martène's Monastic Rites in an extract from a Cæremoniale of the Casaline Benedictines; "Quoties sub missa conventuali pretiosissimum CHRISTI Corpus è sacrario, ubi reponi consuevit, super altare fuerit deferendum," &c. lib. II. c. IV. § II. num. xxv. Vol. IV. p. 59. Again, in the Antiq. Eccl. Rit. lib. IV. c. XXII. § VI. num. xii. Vol. III. p. 98, from an Ordinary of the Church of Rouen, for the rites In Cœna Domini; "Dum vespere cantantur, hostiæ quæ remanserant deferantur a D. Archiepiscopo, cum cereis et torcheis, in sacrarium quod est retro altare, et ibi sit cereus continue ardens usque in crastinum post adorationem Crucis": with which may be compared an extract from an Ordinarium S. Apri Tullensis; Mon. Rit. lib. III. c. XIII. num. xlv. "Missa finita, involvat sacerdos Eucharistiam in corporali, et portetur ab ipso in armario retro majus altare . . . et ibi reservatur usque ad crastinum."

But in neither of these cases can we say distinctly what the *sacrarium* intended is. Even of the "armarium" of the Ordinarium Tullense, the reader must not at once conclude that it was such a small, locked recess, as we usually understand by the name *ambry*. Probably it was some larger closet, adapted for the custody of many things besides. We know that sometimes a sacristy was the place, within which the Blessed Sacrament had its depository; or some other place of like magnitude, assigned for this special purpose, might be designated by *sacrarium*. Thus in an ancient Sacramentary of the monastery of S. Peter at Chartres, (where the unusual rite prevailed of reserving, in Cœna Domini, in both species,) these words occur in describing the rites of Good Friday; "*ingrediuntur duo diaconi in sacrario, et procedunt cum Corpore et Sanguine Domini, quod ante diem remansit, et ponunt super altare,*" &c., Martène, tom. III. p. 98. And such passages occur elsewhere; from which alone it is impossible to determine whether it be the sacristy that is meant, or some chapel, or other apartment, specially appropriated. To set this

ambiguity does in fact arise between them, as must have been felt by every one on looking into ritual books for the first time. And for this very reason the former sense has been in some measure discontinued; though in the Roman Pontifical the word is still retained in both senses. Thus in an *Instrumenta Ecclesiastica* of the sixteenth century, entitled "Ornatus Ecclesiasticus a Jacobo Myllero, Ecclesie et Episcopatus Ratisbonensis Vicario Apostolico; Monachii, 1591," the author begins his chapter "De Sacrario," (cap. lxi. p. 113) in these words,—“Per sacrarium, quod quibusdam etiam piscinam nominare placuit, hoc loco non intelligimus sacristiam, vel vestiarium sacrum, in quo et sacerdos induit et exuit sacras vestes, et tota pene sacra ecclesie suppellex asservatur. De hoc enim supra egimus. . . . Quare ne hæc duo confundamus, et lector æquivocatione laboret, locum in quo sacre vestes asservantur, Sacristiam non Sacrarium, licet minus latine, toto hoc libello vocamus.” The introduction therefore

whole matter in the strongest light, I would refer the reader to one paragraph in Mon. Rit. lib. III. c. XIV. num. xxxix. tom. IV. p. 139. In this one paragraph, in extracts from different ritual books, *sacrarium* is, I believe, applied to three different things. The subject is the various monastic usages in bearing the Blessed Sacrament, reserved on the preceding day, to the altar on Good Friday.

First of all, for the rites of Germany, we have an extract from a MS. of the tenth century. “His peractis (id est adorata Cruce) de sacrario procedant diaconus et subdiaconus cum Corpore Domini, et alius cum calice, habens vinum et aquam, præcedentibus candelabris. Deinde a diacono expandatur corporale super altare, et quæ apposita sunt, ministrent desuper.” Here it seems plain that the *sacrarium* is the sacristy; because the sacristy is elsewhere so called in these German Consuetudines. But then immediately follows the rite anciently observed at Monte Cassino, from an ordinary of that monastery: “Expletis his omnibus, calcient se sacerdos et ministri; dehinc lotis manibus, diaconi et subdiaconi ab altari pergant in sacrarium, ubi positum est Corpus Domini quod pridie remansit, et accipientes illud in duabus patenis, diaconi quidem ipsas patenas, subdiaconi vero duos calices, cum vino non consecrato, missa ibi ad altare deferant.” (This Venice edition of Martène is one of the most carelessly printed books I have ever met with: *missos* would make sense; but I transcribe the passage as I find it.) In this place I think it probable that *sacrarium* means some chapel, specially prepared for the Blessed Sacrament; for in this Ordinary of Monte Cassino the sacristy is styled *secretarium*: the addition “ubi positum est Corpus Domini,” rather inclines one to the opinion that it was a special depository; and if any emendation of “*missa*” makes it refer either to “calices,” or to “vino,” (or perhaps to “vino et aqua,” for one does not know what is the extent of the error,) this would imply a preparation of these things *out of the sacristy*. The usages of some other monastic bodies follow, in which there is nothing to our purpose. And then, last of all, comes a passage, which I had not before noted, from the Consuetudines S. Germani à Pratis, wherein we have *sacrarium* once more in sensu Camdeniano: “Alii sacerdotes involvent se suis infulis, et accipient candelabra, et thuribulum, et ibunt in vestiarium; Dominus Abbas ibit in vestiarium, et accipiet manipulum, et stolam et infulam, et ibit in sacrarium ipse cum diacono nudipedes, sua processione præcedente eum, et trahet se versus pronos [trabes per ecclesie transversum, super quas cerei accendebantur; Martène.] ad dicendum suum *Confiteor* conventui, et conventus trahet se juxta ipsum; quando ipse dixerit suum *Confiteor*, ipse ibit ad *armariolum calicum* ubi Corpus Domini est, sua processione præcedente eum, et aperiet ipsum, et flectet genua, et incensabit Corpus Domini, et accipiet ipsum inter manus suas et portabit super magnum altare, cantando *Hoc Corpus*.”

After all, we are not quite sure what is the meaning of *sacrarium* in two of these passages. In the second of them, “ire in sacrarium,” may mean to go from the altar to the sacristy: in the third it certainly means to go from the sacristy to the altar.

of the word amongst us in yet another sense seems to be justly chargeable with confusion, for which there could be little excuse. On all these grounds I would express my very strong opinion that our recent application of *sacrarium* should be relinquished forthwith.

Offering this opinion, I know I am liable to be asked, What term would you substitute for it? It matters little if I am not prepared with any satisfactory reply. And I would suggest that if we took up *sacrarium* hastily in the first instance, it may be well to learn from our mistake not to be impatient in determining, that we must of necessity fix on some one term to supply its place. During the time we have been using *sacrarium*, I apprehend it would not be easy to define *with absolute precision* what has been its application. The variations existing in the form and arrangements of different churches, I conceive, have modified its application: and the same reason has probably contributed in times past to prevent the introduction of any term into use, which could express exactly the same thing everywhere, and in all churches great and small. Bona, we have seen, mentions three terms, *sanctuarium*, *sacrarium*, *presbyterium*, generally for that part of the church containing the altar: *secretarium* is used in the same sense in the second council of Arles;* according to the editor of Martène, *capitium* (quasi *caputium*) has the same meaning:† and a more frequent term is *sancta sanctorum*.‡ These last need not detain us. *Sancta*

* Antiq. Ecc. Rit. lib. III. c. I. num. vii. Tom. II. p. 308. "Quamquam et secretarii nomine nonnunquam intelligitur ecclesiæ sanctuarium, ut in concilio Arelatensi II. can. 15. quo statuitur, 'ut in secretario inter presbyteros sedere non liceat, vel Corpus Christi, præsentem presbytero, tradere non præsumat.'"

† In the "Index Exoticarum Vorum," appended to the 4th vol. sub voce *Capiceria*,—which is explained, "Monialis cui capitii ecclesiæ cura incumberebat. Capitium vero est pars ædis sacræ, quæ vulgo presbyterium dicitur." Another meaning is then given of *capiceria*, which seems more consistent with what I think I have observed of its use:—"vel etiam sacræ suppellectilis custos." Of *capitium*, I can only lay my hand on two examples, and they both seem rather to mean the portion of the church east of the great altar,—a sense which Ducange (if I remember) attributes to *capitulum*. In an extract from the *Consuetudines Floriacensium* (Fleury) it is said, "Sabbato in capite jejunii post vespervas appenditur velum inter chorum et altare. . . Item . . . altaria capitii palliis operientur." Mon. Rit. lib. III. cap. X. num. ii. Again in the *Consuetudines* of S. Denis, on Good Friday, "Interim dum orationes dicuntur, conventus adoret crucem in capitulo." Lib. III. cap. XIV. num. xxx. p. 138. The Cross appears not to be brought in front of the great altar till afterwards.

‡ Yet I do not know that *sancta sanctorum* is common in ritual books as a name of the altar-precinct. In the prayer, on approaching the altar, "ut ad sancta sanctorum puris mereamur mentibus introire," some reference to the physical locality, I suppose, is usually understood: yet the great action which is to follow, and the Divine Presence, would seem to be what is mainly contemplated in it. Yet in an *Ordo Missæ* of the monastery of S. Denis, (from a MS. Sacramentary written about the time of Charlemagne,) printed by Martène (lib. I. c. IV. art. XII. ordo V. tom. I. p. 187) the reference to the locality is very pointedly marked in a similar prayer: for the prayer is headed by a rubric, intimating that the Priest is to say it, "*Intrans in sancta sanctorum*," and begins thus, "Domine Deus omnipotens, qui es magnus et admirabilis Dominus: qui donasti nobis introitum in sancta sanctorum in incarnationem Filii Tui Domini nostri J. C., obsecrantes postulamus, quia in timore sumus et tremore volentes accedere ante sanctum et gloriosum altare tuum, ut emittas," &c. And in an extract from a MS. *Consuetudines* of this same monastery of S. Denis, of the 13th cent. (Mon. Rit. c. XV. num. iii. tom. IV. p. 141). *Sancta sanctorum*

sanctorum would scarcely adapt itself very well to our modes of speech; and the other two are both unusual. If I rightly apprehend what has been intended by *sacrarium* in our recent use of it, I should say that the ritual books, in practice, seem very much to dispense with the use of any specific term for it. Ordinarily, I conceive, they would use *altare*;—either by a synecdoche, as the Greek *θυσιαστήριον*, for the altar and the whole of the platform on which it stands, or its immediate precinct; or else with a preposition, or other circumlocutory adjunct, as “*ad*,” “*propius ad*,” “*ante*,” “*circa*,” “*secus*” altare; “*ad dextram*,” “*ad sinistram*,” “*in circuitu*,” “*intra septa*” altaris, &c. Some circumlocution of this kind seems to have prevailed in all times; as may be inferred from such examples as may be found in Marténe’s sections, “*chorus olim laicis inaccessus*,” and “*mulieribus ad altare prohibitus accessus*.”*

Presbyterium, beyond question, has always meant more than the

seems to be used as the ordinary designation of the altar-precinct: “Interim [id est, post Primam in Sabbato sancto] Dominus Abbas, et Priores, et socii abbatis, succincti mudent infra sancta sanctorum.”

But this is not the signification of the phrase in every place where it might be so understood at first sight. I had marked a passage in the “*Consuetudines Monasterii S. Vitoni Virdunensis*,” which are printed in the appendix to the Venice edition of the Monastic Rites, as having the phrase in this sense (p. 297): “Verum in jam dicta feria 2da. [post primam Dominicam Quadragesimæ] custodes ecclesiæ omnem apparatus auri, et argenti, coronarum et lampadarum in thesauro reponent, et post psallentium fratrum chorum cortinis ambient et crucifixum linteo celabunt, et altare Domini, et sancta sanctorum velabunt, ac si aperte dicant: *Tempus instat quo peracta lugeamus crimina*.” It seems natural to understand this veiling of the altar and the sancta sanctorum to be the hanging of a curtain to separate the whole of the *sanctuary* (if I may use the word) from the choir. For sometimes, according to Beletus (cap. 85), quoted by Marténe (Ant. Eccl. Rit. lib. IV. c. XIX. num. vii. tom. III. p. 66) “Duo vela retinentur, quorum alterum ponitur per chori circuitum, alterum suspenditur inter altare et chorum, ut non appareant quæ sunt in sancta sanctorum”: or the direction of the Virdun monks, that the altar and the sancta sanctorum should be veiled, might easily be understood to signify no more than, that the curtains which surrounded the choir should be so disposed as completely to veil the sanctuary. But on turning to the next page, where directions are given for removing the curtains on the Wednesday in Holy-week, it will be seen that the veil over the sancta sanctorum at Virdun must be something wholly different from a curtain extending across the church:—“*feria autem quarta mane cortinas custodes deponent, linteamina vero, quæ celant sancta sanctorum, et crucifixa, sic permanent*.” The sancta sanctorum then in this place, as in a passage before quoted from the *Consuetudines* of S. Germain’s, no doubt means the depository (of whatever kind it was) of the B. Sacrament.

* Lib. I. c. III. Art. IX. num. viii. and ix. tom. I. p. 123. Some of these, it may be true, are translations from Greek authorities; yet the way in which circumlocution is almost uniformly adopted is very remarkable. The fourth Canon of the second council of Tours may be taken as an example; “*Ut laici secus altare, quo sancta mysteria celebrantur, inter clericos, tam ad vigiliis quam ad missas, stare penitus non presumant. Sed pars illa, quæ a cancellis versus altare dividitur, choris tantum psallentium pateat clericorum*.” Some of these authorities might lead to discussions for which I am in no manner prepared; but I will transcribe two, simply as introducing the word *Presbyterium*. Conc. Romanum sub Eugenio II. can. 33. “*Ut nulli laicorum liceat in eo loco ubi sacerdotes, reliquique clerici consistunt, quod presbyterium nuncupatur, quando missa celebratur, consistere, ut libere et honorifice possint sacra officia exercere*.” Conc. Roman. anno 964. sub Johanne XII. celebratum; “*Ut in circuitu altaris, aut in presbyterio, nullus laicorum stare præsumat quoties missarum solemnias celebrantur*.”

immediate precinct of the altar : we could not apply it, as we have applied *sacrarium*, to any little space railed in, three feet or less, round a wooden table, 3 feet by 2. It is a term which seems to have been very generally used in all ages and countries of the west, though it may be with some indefiniteness—more or less—from the cause which I have mentioned as affecting our recent application of *sacrarium*. If, as is commonly believed, it had its origin from the “*conseasus presbyterorum*” in the apse of the basilica, it is perhaps not unnatural that it should sometimes be extended to include in its signification the “*chorus canonicorum*” when west of the altar. Be this as it may, Ducange gives one example wherein it is distinctly explained to include the choir;* and other instances probably might be found, admitting the like interpretation. But we need not inquire minutely into this. For our purpose, the meaning of the word, in its general use, is sufficiently determinate, whether applied to churches of the ancient basilican arrangement, or to those with which we are more familiar. I am indebted to a friend for supplying me with two passages from the Missal and Processional of Sarum, which together determine its limits very accurately as regards that church. The example in the Sarum Missal is in the rubric before the missa in sponsalibus. After the wedding and certain prayers, follows “*hic intrent [sponsus et sponsa] in ecclesiam usque ad gradum altaris :*” prayers and blessings follow ; and then comes this rubric,—“*Finitisque orationibus predictis, introductisque illis in presbyterium, scilicet inter chorum et altare, ex parte ecclesiæ australi, et statuta muliere ad dexteram viri, videlicet inter ipsum et altare, incipiatur missa.*” &c. We may take this as fixing the western limit of the presbytery : the man and his wife are to stand in it, below the steps of the altar, but above the choir. In the Processional (fol. iii. edit. 1554), after the *Benedictio salis et aquæ*, and the aspersion of the principal altar, and of the Clergy, then follows ;—“*Post aspersionem cleri laicos in presbyterio hinc [inde] stantes aspergat ;*” then a verse to be said, “*ad gradum chori,*”—that is, at the step descending to the choir : and then we have the rubric providing for the order of the procession, and its course as follows,—“*Et exeat processio per ostium presbyterii septentrionale circumiens presbyterium*” ; that is, round behind the altar, and down the south aisle of the choir. Soon after follows, “*Deinde ab australi parte ecclesiæ per fontes (in the south transept) venientes procedant ad crucem.*” The presbyterium then is the space included between the steps immediately to the east of the choir-proper, and the screen behind the high altar ;

* “*PRESBYTERIUM, interdum pro choro ecclesiæ. Anonymus de Vita S. Joannis Episcopi Eboracensis : Presbyterium, hoc est chorum ecclesiæ, de novo ibi construxit.*” Some instances which follow in Ducange may perhaps admit of doubt. Under the head of presbyterium in its proper sense, Ducange gives an example worth quoting from “*Gervasius Dorobernensis de Combustione Ecclesiæ Dorobern. Continebat hic murus monachorum chorum, Presbyterium, altare magnum, &c. Mox : De choro ad presbyterium tres erant gradus, de pavimento presbyterii usque ad altare gradus tres.*” It should be unnecessary to remind the ecclesiastical reader that Gervase is translated, and diligently illustrated in Professor Willis’s “*Historical Account of Canterbury Cathedral.*”

and inclosed, too, from the aisles by its screens north and south. All this is in conformity with what we may find almost everywhere. Examples are innumerable in the rituals of cathedral and conventual churches, where the signification of *presbyterium* is the same, and with indications of correspondence of arrangement so far as this,—that there is always an ascent by a step or steps from the choir to the presbytery, and again from the “*planum presbyterii*” to the altar; the “*gradus presbyterii*,” and “*gradus altaris*,” being perpetually specified and distinguished; and the “*gradus presbyterii*”—when mentioned with reference to the position of the *ministri* at the altar or in the presbytery—being called “*gradus chori*.” *Presbyterium*, thus understood, would perhaps scarcely express what we have meant by *sacrarium*, even in a cathedral: should we not rather have restricted *sacrarium* to the higher level? And with reference to parish churches, I think we could hardly apply *presbyterium* to any, in which such a division as that marked by the “*gradus presbyterii*” does not occur.*

But *sanctuarium*, so far as I have observed, seems to be equivalent to *presbyterium*. It is of much less frequent occurrence in old rituals, though by no means rare, especially in the rituals of conventual churches. The reader will find several examples in the note,† which

* We have been accustomed to observe any external architectural distinction, where we could, of that which we have called the *sacrarium*. Does this portion, so distinguished, usually correspond in extent with that portion of the floor which is raised at what we should call the “*gradus presbyterii*?” I would only suggest the inquiry, without pretending to any knowledge how the fact is.

† Of all the examples to which I can refer the reader, the most satisfactory occurs in an ancient *Consuetudines* of the *Canons Regular* of S. Victor at Paris, printed in the appendix to the third vol. of Martène, from a MS. described as five hundred years old, which would bring us back, therefore, to the end of the twelfth century. The MS. was written for, and accommodated to the use of, the *Canons* of S. Evrard at Orleans; and as Martène notes in the margin the inconsiderable variations which occur on a collation with a MS. of S. Victor's, the document represents the customs of both houses. In the chapters (xxix. and xxx.) on the Profession of Novices, the rites on that occasion are described very fully; and we may easily gather from the description how these *Canons Regular* understood *sanctuarium* in their churches. With them it was plainly co-extensive with *presbyterium*, as I have attempted to define it above: indeed, in a following chapter, (li.) “*Quo ordine Dominica die aqua benedicatur*,” *presbyterium* is used throughout the chapter instead of *sanctuarium*, without any apparent difference of signification; and without any sort of reason that I can discover. At the profession of novices (p. 267), “*Scripta professione, ad missam majorem in superpelliceis parati sint*.” Then at the offertory, “*magister novitiorum ducat eos sursum ante gradus altaris, et statuet eos illic per ordinem versos contra altare, et tenentes singulos professionem suam scriptam in manu sua*.” The position of the novices is here very clear; they are ranged in a line at the foot of the steps ascending immediately to the altar. “*Finito offertorio, fratres omnes de choro procedunt super gradus sanctuarii, ibique in ordine per transversum se disponunt, superioribus de utroque choro in medio convenientibus, et ab hinc inde usque ad juniores et novissimos cunctis consequenter dispositis: quod si forte in fronte sanctuarii stare non possunt, extendunt se utrique secundum latera sanctuarii versus altare ordinem porrigentes, quantum multitudini fratrum sufficiat*.” Here the arrangement of the brethren is as clear as that of the novices. “*Super gradus sanctuarii*” can only mean on the summit of the steps ascending from the choir: the body of the monks place themselves in a line along the edge of these steps, directly behind the line of novices at the foot of the altar steps; the line of monks being returned eastward, at each extremity, along the north and south walls, or screens, of the sanctuary, toward the altar; or toward the altar-steps, if the altar-

it would be easy to multiply. In them, it will be seen, is recognized a space elevated by steps, between the choir and the steps of the altar : we have "*gradus sanctuarii*," just as "*gradus presbyterii*," before we

steps went completely across : and thus a considerable depth is supposed for the sanctuary, before the altar-steps are reached. All being thus arranged, each novice in succession reads his profession, ascends to the altar, inclines, offers his profession upon it, kisses the altar, again inclines, and returns to his place, &c. The novices then altogether prostrate themselves "*ad gradum ante altare*," and the proper service, consisting of psalms, preces, and collects, is said. At the end of this proper service the novices rise, and every one in turn goes to kiss the abbat, who celebrates ; then kisses the deacon and subdeacon of the mass ; next the prior and subprior, who stand in the middle of the line ; after the subprior, him who stands next on his right, and so, in order, every individual of the right choir ; then, returning to him who stands on the left of the subprior, each kisses in order every one of the left choir : "*quo facto, fratres omnes ad chorum revertuntur, novitii sursum in sanctuario remanentibus usque ad finem missæ*." But they do not occupy their former place "*ante gradum*," or "*ad gradum altaris*." "*Interim vero dum missa canitur, stare debent super gradus sanctuarii, per transversum ordinati post subdiaconum, usque ad communionem*." For communion they again come to the altar : "*quando ad communionem ventum fuerit, accedentes per ordinem communionem accipiunt. Postquam autem communicaverint, revertuntur ad locum suum ad gradus sanctuarii, et ibi permanent usque in finem missæ*."

The chapter of the same *Consuetudines, De Communione* (c. l.) indicates the same arrangement of their sanctuary, almost as distinctly, and in the same terms. After the *Agnus Dei*, "*fratres qui communicaturi sunt . . . de utroque choro ascendunt in sanctuarium, junioribus præcedentibus, et disponent se coram altari. . . . unusquisque mox ut communicaverit, non expectans alios, redeat ad sedem suam. Postquam canonici communicaverint, accedant fratres conversi, præcedente magistro eorum, et venientes coram gradu altaris disponent se collateraliter per transversum. . . . Interim dum communicant, stet magister eorum in sinistra parte sanctuarii juxta parietem, et singuli quique, percepta communione, venientes ad eum juxta ipsum subsistant, versis vultibus ad orientem*," &c. If the reader takes the trouble to turn to the place, he will compare this chapter with that which follows, wherein (as I have said) *presbyterium* is substituted for *sanctuarium*, the benediction of the water being made "*super primum gradum presbyterii*" (ascending from the choir). It is hardly necessary to give another reference to the same document ; to cap. xxii. *De officio sacristæ*. In providing lights for the church, "*cerei*" and "*lampades*," he is directed, "*omni tempore una lampas ad minus coram sanctuario ardere debet. Diebus Dominicis et in festis ix lecti. ad vespas duæ coram sanctuario : ad matutinas duæ similiter coram sanctuario, et tertia eminus ante introitum chori. . . . In summis solemnitatibus . . . quatuor ad vespas ante sanctuarium ; et ad matutinas similiter quatuor ante sanctuarium et quinta eminus*," &c.

This document is followed, in the Venice edition of Martène, by another similar to it, wherein *sanctuarium* is used in the same signification :—" *Constitutiones Particulares*" of the Canons Regular of S. Denis of Rheims. At p. 298. *De missa majori*, "*Versus finem horæ ministri debent exire et manus lavare, et ad gradus sanctuarii genua flectere, et prope altare similiter. . . . Sacerdos, finita hora, exiens de choro casula ornatur. . . . quo facto, junioribus cum cereis accensis ordinate præcedentibus, subdiacono subsequente, deinde diacono, ultimo vero sacerdote veniente, more loci sanctuarium intrent*," &c.

In the *Monastic Rites*, lib. III. c. IX. num. i. p. 111, are two examples from distinct authorities, in the same paragraph. The subject is the rite of hanging a veil in front of the altar, &c., at the beginning of Lent. The practice is thus enjoined in the statutes of Lanfranc, "*Dominica prima quadragesimæ, post completorium, suspendatur cortina inter chorum et altare*" : and it is described in the same terms in the *Consuetudines* of the Benedictine monks of S. Benignus at Dijon ; but at the same time, it is shown incidentally that the term *sanctuarium* was in use amongst them :—" *Post completorium appenditur velum inter altare et chorum, quod nullus præter sanctuarii custodes atque ministros, absque rationabili causa, audet transire*." This was done by the Benedictines S. Apri Tullensis after nones ; "*Hac die (inquit*

come to the "*gradus altaris*." If, therefore, we adopt the word "*sanctuary*," it should seem that we ought not to suffer the communion rail to be the limit of the space designated by it; but should make it begin at the first step, or steps, after the stalls, in every church which is marked by such a division of the chancel: though, it is to be feared, some time must elapse before we could learn to apply the term "*sanctuary*," κατ' ἐξοχήν, to a part of the church which has been, perhaps, more than any other, irreverently treated.

Thus much may be said in favour of adopting "*sanctuary*." If we are content to regard it simply as an expedient,—a temporary expedient, if you will,—to supply our present needs on resigning "*sacrarium*," its being a word in somewhat familiar use would give it less of that strictly technical character, which seems to oblige us to greater precision in the application of our terms; and in this view we might apply it without impropriety to the inclosure of many an altar to which, I suppose, no one would think of applying "*presbytery*." Many persons will think it a recommendation of sanctuary, that it has long been exten-

Ordinarium Tullensium) post ix, ante *sanctuarium* cortina à sacrista tendatur, et cruce in ecclesia cooperiantur." It is worth while observing how the same thing is expressed in the *Liber Usuum Cisterc.* :—"Hac die post completorium cruce cooperiantur, et cortina ante *presbyterium* tendatur, quæ ita omnibus diebus privatis per XL. usque ad 4tam feriam ante Pascha post completorium remanebit."

I have omitted what I ought to have given, Ducange's exposition of *sanctuarium* in this use. "*SANCTUARIUM ALTARIS*, in concilio Bracaren. I. cap. 13, et apud Martin. Bracar. c. 55, quod Græcis ἱερόν, ἑῷα, Latinis *presbyterium*. Adam Bremensis, cap. 85. *Sepultus est in medio chori, ante gradus sanctuarii*. Chronicon Montis-Sereni Ann. 1174. *Destructo veteri sanctuario, quod pro sui brevitate congregationi erat inconveniens*," &c. I do not remember whether he gives other examples.

But there is one signification of *sanctuarium* given by Ducange which is probably unknown to many of your readers, and which I ought not to pass over without notice. "*SANCTUARIUM*, sanctorum reliquie, seu potius theca reliquiarum": what we might commonly render a *shrine*. I am sorry I am unable to give Ducange's list of examples. I owe it to the same friend, to whom I am indebted for the examples of *presbyterium* in the Sarum books, that I can inform the reader, that there is a reference to a law of Ethelred about swearing on a relic—"jurare super *sanctuarium*"; and that there is a clear authority in one of *Ordines Romani*, Mus. Italic. II. 152, "*Cardinales portant sanctuaria in processione, scilicet de ligno Crucis Domini*," &c. I have observed examples in Martène from the *Consuetudines* of S. Cornelius, Compeigne. After the benediction of new fire on Thursday in Cœna Domini (a rite common on this day in monastic churches) there was a solemn benediction super populum; the preparation for which is thus described :—"Post hæc Dominus Abbas, et socii ejus, cant in lectorium cum *sanctuario*, et cereis, et thuribulo, et fiat sermo ad populum." The meaning of this is made plain by a passage immediately preceding from the *Consuet.* of S. Denis, where the same benediction took place :—"Deinde debet abbas se præparare, et socii sui, et absolutionem facere populo in lectorio, et deferatur ibi clavus, et Corona Domini, et brachium S. Symeonis, et crux, et thuribulum, ac candelabra." Mon. Rit. lib. III. c. XIII. num. xxxvi. p. 127. Again on Midlent Sunday in the *Consuet.* S. Cornelii Compend. p. 117 :—"Omnes sint in albis, et fiat processio, et deferatur *sanctuarium*," &c. Once more, at the adoration of the Cross on Good Friday (p. 138) :—"Finitis orationibus, duo ex iis qui cantaverunt tractum, *Bripe me*, induti casulis deferant Crucifixum aureum ante martyres, et ibi cantent v. *Popule meus*; reliqui duo minores similiter infulis induantur, et sint ante crucem *juxta sanctuarium*, et respondeant, *Agios*," &c. This is from the same *Consuet.* of S. Cornelius at Compeigne; and if we had not had the other examples from that document, we might have been perplexed what to make of it.

sively in use amongst others, while it has not been unknown amongst ourselves. To some, the substitution of "sanctuary" for "sacrarium" would have this advantage, that the change would seem a small one; "sanctuary" would be accepted as a sort of translation of "sacrarium"; the expression of the self-same idea in many of our minds in a different language. But in all this I am stepping beyond my purpose; which was only to draw attention to a defect, and not to propose a remedy.

I am, Sir, your very obedient servant,

J. R.

CHURCH EMBROIDERY.

Ecclesiastical Embroidery; Working Patterns of Flowers, of the full size, from Ancient Examples. Published under the superintendence of the Ecclesiological (late Cambridge Camden) Society. Nos. I.—XII. London: Masters.

English Mediæval Embroidery. London: J. H. Parker. 12mo. pp. 132, plates.

Report of the Bristol and West of England Architectural Society for 1848.

VERY little advance has been made in the theory of Church needlework since the publication of the third number of our New Series in May, 1845, in which the leading principles of the art were stated, as collected from the examination of ancient examples, and the general rules for the dressing of altars were investigated and laid down, as deduced in like manner from the records of ancient practice. But meanwhile, in the practical pursuit of embroidery, there has been great progress and improvement. Not only are many churches now to be found with properly vested altars, but the hangings of some would almost bear comparison, in point of beauty and delicacy of execution, with the models of the mediæval period. Among those ladies who have most distinguished themselves in rivalling the skill of the ancient embroideresses, Miss Agnes Blencowe, who will be already known to many of our readers, not less for her taste in Church needlework than for her kind readiness to assist with her advice, or more actively, all who need her aid,—deserves here to be especially noticed; particularly since not only the idea of publishing the working drawings of embroidery, mentioned first at the head of this paper, is due to her, but also the actual delineation of the plates. Having enjoyed unusual opportunities of studying ancient specimens, of which she made the best use that diligence and energy could secure, Miss Blencowe found herself in possession of careful drawings of most of the most celebrated models, for copies of which there was a greater demand among those desirous of practising Church embroidery, than the unassisted pen or pencil could supply. It was found, however, that, by the aid of Cowell's Anastatic Press, admirably suited for this sort of drawing,

copies could be easily multiplied to the required extent. The Committee of the Ecclesiological Society recognizing the value of this supplement, so to say, to the *Instrumenta Ecclesiastica*, recommended the publication of a series of the most valuable of the plates, in order both to pay the expenses of printing, and to extend as far as possible, among all interested in the revived art, the knowledge of these beautiful and invaluable examples. Twelve plates accordingly are now engraved, and on sale; and we strongly recommend them to all who desire to bear a part in the practical study of Church needlework.

Their chief value consists in this, that they are accurate and full-sized copies of some of the most beautiful and typical flowers used by the mediæval embroiderers; such as can be copied, just as they are, for our own churches. It is well known that, excluding the more ambitious representations of figures and even scenes in needlework, the most usual method of embroidering hangings or vestments was to powder the ground with one or more conventional flowers or patterns. This kind of work, it is clear, is most suited to our present wants; and we deprecate any over-hasty attempt to imitate the higher style of working. We may well be satisfied to vest our altars in appropriate furniture, embroidered in some elegant and simple diaper-pattern; and the specimens now published by Miss Blencowe provide a store (which can be enlarged if the scheme meets with proper encouragement,) ample enough for judicious selection.

We may now give some account of the twelve plates before us:—One, No. 5, of considerable value as a general guide, represents the fragment of a cope preserved in S. Mary, Bircham, Norfolk. In this may be seen the style of a common powdering of flowers, with their tendrils and spangles, together with figures, cherubims, and angels, less suitable for modern reproduction. This plate of course is on a reduced scale. Plate VI. gives an elegant fleur-de-lis from the Bircham cope, full size, with the stitches and colours carefully marked, and the diapering of the gold ground portrayed. Plates VII. and VIII. contain flowers from the same cope, partially coloured (by hand), and enriched with numerous minute directions. The ninth plate contains a small star of eleven rays, and also a *rose-en-soleil* from the same example.

Plate II. represents a handsome flower from the ancient embroidery preserved at East Langdon, near Dover. The monogram *HC* is shown in the middle of the flower. The size of this pattern will render it difficult to be introduced in a small frontal. Plate III. is another flower from the same source. No. I. of the series (which should have been mentioned before) contains a singularly beautiful flower from Cirencester. This plate is made more valuable by a kind of elementary skeleton of the flower being added on one side, which will doubtless be of great use to any tyro in the art. Plate IV. shows the celebrated lily from the Ely cope, with three additional terminations to it, taken from a similar flower at Cirencester.

No. X. contains a star and a flower; and Nos. XI. and XII. each a flower from a cope at Romsey Abbey; the last having also a skeleton copy of the design at the side.

2. Almost simultaneously with the publication of the first six of the above working drawings, appeared a pretty volume, understood to be compiled by Mr. Hartshorne, with a practical chapter added by a female hand. The letterpress strikes us as being somewhat diffuse and pretentious; we cannot see what quotations from Quintus Curtius, Diodorus Siculus, Athenæus, &c., to show that Darius and the people of Persepolis, and the guests of Alexander, used golden tissues, have to do with "English Mediæval Embroidery." It is more to the purpose to learn that the author examined the *jupon* of Edward the Black Prince, at Canterbury (page 36), and found that it was embroidered in Church style, and moreover had been exactly imitated in the recumbent effigy below. At page 66, we notice a blunder, where the Emperor Charles V. is said to have been crowned at Boulogne, instead of Bologna. The practical chapter is very sound and sensible; and some interesting plates (though on too small a scale, and giving generally mere outlines,) are added. Of these, three give figures from an antependium in the possession of Mr. Bowden. Another shows a curious lettern, with an embroidered hanging, also taken from an antependium. Several others came from an altar-cloth at Steeple Aston, which must be a most remarkable relic, though not altogether (we think) suitable for our imitation. Who, for instance, could reproduce the grotesque leering heraldic lion given on Plate 7? Several of the flowers of our own series are sketched here also; and in addition there are some beautiful patterns from embroidery preserved at Southgate House, Derbyshire; from a pall at Buckland, Worcestershire; from Hardwick Hall; from Forest Hill, Oxon, &c. Plate 25 gives a rather ugly flower, with directions for working. Six plates are devoted to an attempt to enrich our store of "conventional forms," for embroidery, from ancient woodwork. They are not successful at all, in our judgment; the difference of the material having been quite overlooked. In like manner, two plates contain monograms from stained glass, singularly well adapted for that material, and as ill suited for embroidery. Besides all these, we must add that two plates (35 and 36) contain valuable exemplifications of stitches, and methods of working; so that the volume will be found, on the whole, as useful as it is elegant.

3. The Report of the Bristol and West of England Architectural Society for 1848, contains a plate of an ancient altar-cloth preserved at S. Michael's, Othery, Somersetshire. The subject, as in the Bircham cope, is the Assumption; but, in addition, it is adorned with angels and a powdering of flowers. One of the latter, a beautiful specimen, is printed in polychrome; as are also an angel and the central group. The latter, however, are hideous; and in addition we must say, that the gold in no degree represents the effect of embroidery, and must be considered a most unsatisfactory adaptation of coloured printing. Similar altar-cloths are said, by the writer of the descriptive letterpress, to exist at S. Mary, Upper Brixham; and at Pilton, near Shepton Mallet.

REVERENCE FOR THE ALTAR.

The Reverence due to the Altar, by JEREMY TAYLOR, D.D., formerly Bishop of Down and Connor; now first printed from the Original Manuscript in the Library of Queen's College, Oxford. Edited by the Rev. JOHN BARROW, M.A., Fellow of Queen's College, Oxford. London; J. H. Parker, 1848. Small 4to. pp. xvi—63.

WHEN, in these days of confusion and of heart-burning, we behold an influential priest of the English Church daring, in reply to the charge of a Bishop, to boast that "certainly to one charge, that of endeavouring to pull down 'altars,' I must plead guilty!"* reverent-minded Catholics of our communion might indeed stand amazed. It is therefore to them no small consolation,—no contemptible foreshadowing of peace,—to find themselves suddenly in possession of a lately-published tract on Reverence due to the Altar; no ephemeral composition of the heavily-taxed reviewer, hastily written to meet the present need, but the long-restrained grave sentences of the honoured dead,—the utterances from the depths of two centuries of the English Chrysostom, renowned Jeremy Taylor. Providentially must the discourse have been written, and providential must have been its suppression. Nor can we think that its publication was less providential, in these times of a similar confusion to that which prompted its composition. It is but a few years since our altars were attacked: a particular church of great interest, restored by individual munificence, was chosen as the field of battle; the technicalities of law were pressed into the service of the assailants; the blunder of a clerk of the works, who did not conceive that any theological question could be involved in placing a few tiles round a mass of stone—was grasped at. A body of men, not hitherto remarkable for their respect for ecclesiastical discipline, and the canon law of the Christian Church, eagerly sought the sentence of a feeble jurisdiction, rapidly losing, under its present administration, that shadowy prestige which long clings to departed greatness; and as their reward, an ambiguous victory was obtained, from which they have not yet been able to reap any tangible fruits. Now the prime mover in this mock triumph has publicly gloried in his deed, and lo, the champion of our altars is amongst us, though for more than two hundred years his eloquent tongue had rested in the unnoticed grave of a distant diocese, a most unlooked for vision in these latter days of strife, *testimonium Israel ad confitendum nomini DOMINI*.

For the proof of the authenticity of this tract, we refer to the preface, which appears to us conclusively to establish its point. Mr. Barrow need not have thrown out that *ad captandum* sentence with which he commences the fourteenth page of the preface, and which he continues himself completely to refute in the following lines. We shall not attempt to analyse the treatise, with whose contents our

* Rev. W. Goode's "Vindication of the XXXIX Articles, in reply to the recent Charge of the Lord Bishop of Exeter," p. 3.

readers ought to make themselves personally acquainted. There are, however, two passages in it which we cannot refrain from quoting: they may both furnish matter for profitable meditation to many persons in these days.

The first refers to a point, about which we have waged a long and ceaseless battle; for which we have been much blamed, and much misrepresented, and respecting which we rejoice to have now to add the name of Jeremy Taylor to that vast and illustrious phalaux of witnesses on whom we have all along relied.

"1. The altar was always the place of priests in the Christian Church, the priest's peculiar; for none but he was to enter in thither, inasmuch that S. Ambrose would not permit the Emperour Theodosius to enter *παρά τὰς κιχλίδας*, as Theodoret reports, within the cancels of the altar to make his oblation there; and although this was in the Greeke Church permitted to the emperour, yet it was against the law of the Catholike Church, as appears in the 19 Canon of the Councell of Laodicea, which was before the 1 Nicene, *μόνοις ἐξόν εἶναι τοῖς ἱερατικοῖς εἰσεῖναι εἰς τὸ θυσιαστήριον, καὶ κοινωνεῖν*, et Can. 44; Concil. Agath. Can. 66; Concil. C.P. in Trullo Can. 69. . . . And it was a punishment for priests to be thrust in *laicam communionem*, that is, to be put out of the sept, or cancell of the altar to communicate, as appears in the canons of many councells."

"2. In proportion to this were the degrees of prerogative severally indulged to severall people, the altar being the *terminus* of reconciliation, the severall stations of penitents were the degrees of approximation to it. The *κλαίοντες* in the Church-porch, the *ἀκροῦμενοι* by the reading place, the *ὑποπίπτοντες* at the chancell doore, the *fideles* up to the very rayles, that was their height."

Our next extract bears upon the great mystery of the holy Eucharist, without which all Church architecture, all symbolism, and all arrangement would be but solemn mummery. It is refreshing to hear the terms in which this great teacher of our Post-Reformational Church speaks on that awful topic, so very different from the frigid doubting phraseology, the sparing, niggard acknowledgments, which are so often made by those who would indignantly repel the charge of low or even ambiguous churchmanship.

"And lastly, (which containes the reason of the former, and of its holinesse) the altar or holy table is *sedes corporis et sanguinis CHRISTI*, S. Chrysost. Hom. 21 in 2 Cor. *et alibi*. And if the altars, and the arke, and the temple, in the law of nature and Moses were holy, because they were GOD's memorialls, as I showed above, then by the same reason shall the altar be *ὑπεράγιον*, highly holy, because it is CHRIST's memoriall; there we commemorate His death and passion in the dreadfull and mysterious way that Himselfe with greatest mysteriousness appointed; *τοῦτο ποιεῖτε εἰς τὴν ἐμὴν ἀνάμνησιν*, doe this for My memoriall. Here are all the Christian sacrifices presented. *Panem accepit, et calicem similiter et suum sanguinem confessus est et novi Testamenti novam docuit oblationem, quam Ecclesia ab Apostolis accipiens in universo mundo offert* DEO, saith that apostolical man S. Irenæus. Wee doe believe that CHRIST is there really present in the Sacrament; there is the Body and Blood of CHRIST, which are *verily and indeed* taken and received by the faithful, saith our Church in her catechism. Now if places became holy at the presence of an' angell, as it did in Joshua's case, to whom the captaine of the LORD's Host appeared, and in Jacob's case at Bethel, and in all the old law,

for GOD alwayes appeared by angells,—shall not the Christian altar be most holy where is present the blessed Body and Blood of the SONNE of GOD ? I but, what when the Sacrament is gone ? The relation is there still, and it is but a relative sanctity we speake of ; it is appointed for His tabernacle ; it is consecrate to that end ; and certainly the destination of man, the Presence of the SONNE of GOD, the appointing it to a most holy end, the employment in a most sacred worke, and the presence of angels (which, as S. Peter saith, desire to looke into these mysteryes,)—if all this be not enough to make a thing most holy, there is no difference, nor can be any in the world, betweene sacred and prophane.

“ But I mentioned angels, and let me tell you, that the Catholike Fathers alwayes thought the holy sept, or the altar-place, to be full of angels. I shall name two or three, and do you judge of it. * * * * *

“ Well ! *Sit anima mea cum Christianis.* I pray GOD I may go into the lot of the Christians. This is and always hath beene Christianity to speake highly of the sanctity of altars.”

COLONIAL CHURCH ARCHITECTURE.

CHAPTER X.—GUIANA AND THE SPANISH CHURCHES IN CENTRAL AMERICA AND YUCATAN.

S. Mark's, Enmore, Demerary,
Aug. 2nd, 1848.

Reverend and Dear Sir,

Will you thank the Committee of the Ecclesiological Society for me, for their valuable advice respecting brick churches, in No. 63 of the *Ecclesiologist*. I have begun to build a brick chancel at my other chapelry, S. Augustine's, Friendship ; dimensions 7×5 by $4 \times 5 = 35$ ft. by 20 ft. inside measurement. The walls are now nearly three feet above the ground ; and we have used, so far, about 12,000 bricks, which cost us laid down on the spot thirty dollars (or six guineas) per thousand ; besides masons' wages and other expenses—above 200 dollars. The money is paid in by the people weekly at the Offertory, and also monthly and quarterly in the shape of seat rents, and I keep the building a little in advance of the receipts ; they have nearly paid for what we have done hitherto, and I am now getting up ten or twelve thousand more bricks to continue the work.

If it be not trespassing too much upon your time, I should like to show you whence our difficulties arise, so that if anything be not done quite correctly you may know that it is not for want of the will. In the first place, the office of ecclesiastical architect, for want of a better, is thrust upon me, incompetent as I am.

At S. Augustine's, fortunately, the foundation is very good, being an old hard sand reef, once perhaps the line of coast, but now a mile inland. In most other localities we have soft clay to build upon, which they generally consider to require much timber, in form of a thick floor. I should prefer, however, in such case, to dig deep and wide all round the foundation, then to fill in two or three feet deep with

sand or broken shells (which are excellent "ballast" on the railway), and then to ram in well either granite, road metal, or broken brick, till it be level enough to build upon. I feel certain that this would stand far better than do our hard-wood floors.

I had a strong contest with both masons and carpenters at S. Augustine's, on this foundation question. I was determined to use no timber, but to ram broken brick well into the sand: this was contrary to all usage, and so would "never stand." We laid bare the foundations of the present church, which were found to be rotten: one brick pillar had sunk by its own weight, leaving a vacant space between it and the "cill" of the chapel of some three or four inches wide. Although this was by no means convincing to my head-workmen, yet at last they agreed to do as I told them, throwing on me the responsibility.

We have had very heavy rains for nearly three months since the walls reached their present height, but I protected them with the doors taken off the pews in S. Mark's, and there is not the slightest sign of their sinking in any part; my masons and carpenters consequently feel much more confidence. I had laid out the plan for a priest's door, about nine feet from the south-west corner, and a sacristy door in the centre of the north side, each two feet two inches wide. The head mason, however, had a far better plan of his own, for in my absence for two or three days he laid the foundations for two buttresses on each side, north and south, and intended to put a fine wide door between them in the centre of each side for the sake of uniformity. After another contest we had, of course, all this to pull down again, and to rebuild according to the plan. The position of this new chancel, with regard to the old building, was another difficulty with the masons; but I have not paid attention to its position, hoping that when the chancel is completed we may be able to continue our work in brick until we get an entire church of the same material.

I intend to place three plain pointed lights in the east end, at two bricks' distance from each other, splayed into one internally:—a similar couplet between the sedilia and the central south buttress; then the priest's door,—which I had drawn with a pointed head, but as it looked too long and uniform I have now given it a segmental arch. West of this is a single light. On the north side is the sacristy, with a lean-to roof, between single lights—that to the east rather higher in the wall than the western, on account of the greater height of the floor of the sacrarium. The sacristy, ten feet square inside, will have two very narrow lights in the north, and a single light in the east side, and no external door. We have a plain pointed chancel arch sixteen feet wide; a pointed niche, north-east, for the credence; a wide segmental-arched recess in the south-east wall for three sedilia, and a small pointed niche for the piscina.

The buttresses are solid plain rectangular blocks, in two stages of unequal heights; the two to the south-east corner will have to be higher and heavier than the other, in order to balance the arch over the sedilia. I have also followed the Society's recommendation in omitting stringcourses. When complete I hope we shall have twelve

stalls, returned, and a roodscreen. But here follows another difficulty. How are we to collect twelve priests and deacons? We are not at present likely to have more than five or six; and this only at Confirmations.

This, however, can be no reason for making a small chancel; for the diocese, we hope, may not always be in this condition. But are we to put up all the stalls at once; and if so, who are to occupy them? We are so greatly in want of space just now, every inch being occupied, and on a fine day many sitting outside, that, temporarily, we must place some in the chancel; should it be "the leaders," who hold a similar position here to that of the "monitas" in New Zealand? They are generally elderly black men, one or two from each of the different estates within three or four miles, who can read and take some part in the Service, and who usually read family prayers in their houses in the evening, with any of the illiterate communicants that may wish to join them;—or, should it be any poor aged men who are communicants? I am inclined to decide in favour of the latter, as it is written "Hath not God chosen the poor?" The others, however, may perhaps be considered ecclesiastical persons; as they have some authority, especially on estates at some miles distance from the church, and are expected to report any immorality that may be known to exist in any communicants on the same estates with them. Under these circumstances I am inclined to put up the stalls on the south side only at present, and on the north moveable seats for the old men. In either of these cases ought we not to construct temporary altar-rails instead of a roodscreen? Ought not the governor also, as the representative of majesty, to have a seat provided in the chancel; perhaps to the west of that appointed for the Bishop? as it is written "he is the minister of God to thee for good,"—and in our country, in some measure, ecclesiastically so. At all events, if any layman be admitted, I should think that he ought to be at their head. These are questions that we cannot get satisfactorily solved.

I intend to use "crab-wood" for the roof and fittings; it is of a deep red colour, and contains a better principle, which is a preservative against wood-ants and other insects; at the same time it is light, durable, and easily wrought.

I have endeavoured, as well as I am able, to attend to symbolism. That of the three eastern lights, for instance, is well known; but I am not so sure that I am right about my couplet. I believe that couplets are usually explained as symbolising the mission of the Apostles, as it is written "He began to send them forth by two and two." And where the lights are distinct and in rows, as in the north and south sides of the nave, this seems correct. I have inserted my south-east couplet, however, with a different object, as symbolising another mysterious article of the Creed of S. Athanasius—"Who although He be God and Man; yet He is not two but One CHRIST"; for this reason the lights splay into one internally.

The single lights on each side of the sacristy are for each of the holy doctors, S. Paul and S. Augustine, the patrons of the parish and of the chapel; and the south-west single light is for the doctor and

bishop of the diocese. I hope that these windows may in time be filled with appropriate subjects; but in the mean time we must insert Powell's flowered quarries, which we like so much in the east window of our new church of S. Paul.

The Editor of the *Ecclesiologist* asks if I can procure for him "detailed plans and drawings" of some of the ancient churches of the Spanish colonies, as they might solve some of the "practical difficulties in tropical church building." I at once applied to my friend Mr. Catherwood, (not "an American artist," as he is styled in the Dublin University Magazine, article "Dome of the Rock"; but an English architect, and Engineer-in-Chief to the Demerary Railway Company). Although he is acquainted with several Priests and others in Central America and Yucatan, yet he does not know how we can obtain "detailed plans and drawings." He kindly offered, however, to give me any information that he could, with regard to the churches in those countries, if I would put questions to him upon any points on which I thought the Society would be likely to wish for information. I will give you the result as well as I can.

All the good stone churches were built in the time of the Spanish Dominion, and before the Revolutions. The churches which have been built under the Republic are of wood thatched—mere sheds in fact!—the work being done by the Indians chiefly on Saints' days. In one instance, however, the east end and some other parts of the church were built of stones procured from the neighbouring ruin of a Pagan temple. Mr. Catherwood describes its effect as very rich and good, though no attention has been paid to the manner in which the stones had been before disposed. The Priest of the Indian village in which it stood, and whose salary was four thousand dollars a-year from the Government, was fond of exploring the ruins; and whenever he found a richly sculptured stone that would suit his purpose, he had it brought and placed in the walls of his church at his own expense.

The old churches in Central America are, or are intended to be, in the Italian style. Mr. Catherwood did not observe one "gothic" church in that country, or in Yucatan. Guatemala Cathedral is the only correct and fine church in the country. It was built by an Italian architect in the last century, after the destruction of the cathedral of Old Guatemala by an earthquake. In general correctness of style, it is perhaps equal to S. Paul's Cathedral, London; and the churches generally are nearly as good as provincial churches in Italy. This cathedral is perhaps about three hundred feet long. There is a lady chapel east of the high altar, with an apsidal end. The nave which is about thirty-five feet wide, and forty to forty-five feet high, has double aisles, each fifteen to twenty feet wide, north and south clerestory and transepts, or quasi-transepts with chapels. The walls are of great thickness, and the windows rather small for the size of the building, which has a gloomy appearance. Mr. Catherwood does not recollect seeing any stained or painted glass in this or any of the churches, though he feels sure that if there had been any he should have noticed it; as when residing in Cairo, he was at great pains in

collecting good glass in mosaic patterns for his own house. The window frames are of wood, and do not open sufficiently to ventilate the buildings properly. He thinks that the orientation of the churches generally is correct, or nearly so; and the principal entrance almost always in the west front or portico. Guatemala Cathedral has a dome over the choir. The other churches generally have a kind of dome, or dome-covered tower. It has a good peal of deep-toned bells; and the organs, clocks, and bells generally are good, and of Spanish manufacture. The roofs, both of the nave and aisles, are plain semi-circular stone vaults, covered externally with stucco or cement; there is no timber, lead, or slate used. Such houses, indeed, as are not vaulted in like manner, have their roofs formed of heavy beams, and upon these thick hardwood planks, covered nearly a foot deep with stucco, slightly sloped to allow the rain to run off. The floors are of stone, and the stalls and other furniture of good hardwood. The people occupy the whole nave, at the west end of which is placed the organ in a fixed gallery. Some of the congregation have chairs, or moveable benches; the Indians generally squat on the ground, except when the service, to which they are very attentive, requires their standing or kneeling. Some of the conventual churches are fully as large as the cathedral, especially those in Old Guatemala; and although almost all private houses, and some conventual houses, have a Moorish appearance, yet none of the churches have this character. In Guatemala they have used large masses of stone in their buildings without bond timbers; and Mr. Catherwood thinks that if they had adopted a plan similar to that which he observed in Messina, of inserting large timbers in all directions, filled in with masonry, they would not have suffered so much from earthquakes as they have done; perhaps, however, timbers in such a position would be very subject to dry-rot and the ravages of wood-ants. In Guiana, kyanizing preserves only the outside; a post may look very fair, but will often yield to the pressure of one's fingers.

At Chiquimula, in Central America, is an old church, perhaps two hundred feet in length, which has been several times thrown down by earthquakes, and is now in ruins. Here Mr. Catherwood found that monks had been buried in the lower part of the walls, which were of great thickness; their burial places were only discovered through the rending of the walls.

At Merida, the capital of Yucatan, there are some good churches. The cathedral, which must have been built soon after the conquest of Alvarado, and the Bishop's palace, occupy one side of a plaza, perhaps four hundred feet square. This cathedral is more lofty and imposing in appearance than that of Guatemala, the walls being sixty or seventy feet high, and it is perhaps three hundred and fifty feet long; but, like the other churches in this republic, is of a nondescript style: the walls are very solid, the windows small, the arches semicircular; there are projections in the walls, which may pass for buttresses. The small churches in Yucatan are masses of masonry, and there is more of a Norman or ecclesiastical spirit about them than about the churches in Central America. The roofs, however, are vaulted in a similar

manner; and the ornaments, which are formed in stucco over the doors, windows, &c., make it appear as if the clerical architect had picked up a book of Italian or Spanish drawings, and had got a bad workman to make them and to fix them in their places whether they would fit or not. At Izamal, in Yucatan, there is a very fine old church in connection with a convent of Franciscan monks. Its floor is forty or fifty feet above the level of the town, the church being built upon an ancient Indian pyramid, which forms a fine platform six or seven hundred feet long. The cloisters form a good-sized square upon this platform, and consist of an Italian arcade on every side, with niches between the arches. The approaches to the church and conventual buildings are two noble flights of steps from two plazas on two contiguous sides of the pyramid. Most of the churches in Yucatan also have dome-covered buildings instead of towers; and the ritual arrangements are similar to those in Central America. West of the Lady Chapel is the high altar, then the stalls and choir, the people occupying the nave.

I fear that this sketch will solve but few difficulties in Tropical church building. The churches of the old Spanish colonies seem by no means to be models for us to follow. They are heathen in style, ill ventilated, and ill adapted to resist the shocks of violent earthquakes.

On the low and level soil of Guiana we have but little to fear from earthquakes, if common attention be paid to solidity of walls; but although the Ecclesiologist speaks of flat roofs for tropical countries, I have no hesitation in saying that high-pitched roofs are alone well fitted to resist the effects of the heavy rains of this country; and I am about to build my chancel with an equilateral roof. All the old Dutch houses have steep roofs and dormer windows, and they will wear out two or three modern flat roofs.

Our churches are insufferably hot sometimes during the heavy rains and squalls, when we must keep our windows shut, for no depth of wall or hood would be a protection at these times, as even in a house with a gallery round it of ten feet in width, we should be obliged to shut the inner doors and windows during a heavy squall.

Now, if in a brick or stone church we were to construct large semi-circular or polygonal buttresses, hollow, and pierced externally to windward, and internally on higher planes than the external piercings, these would form admirable ventilators; they would impart "life" to the worshippers as well as "strength" to the outward building: would such an use be symbolically inconsistent with their primary signification? And we have authority for thus piercing them, in the buttresses of many English church towers. It strikes me that a semicircular apsidal end would better suit this country than a flat east end: like the bow of a ship, it seems better adapted to resist the violent storm, which here drives almost always the same direction (from north-east); and, in figure, the Church here has to battle against the heathenism of aborigines and waves of heathen immigrants.

It will give me great pleasure if these rough notes should be in the least degree interesting to you, in giving you a general idea of the

churches of the old Spanish colonies. I do not expect that the information they contain will be of much service to the science of ecclesiology; but I shall be glad if you will communicate to the Society anything that you may think worthy of notice.

Believe me to remain, Reverend and dear Sir,

Your most faithful servant,

JOHN FREDERICK BOURNE.

[We feel sure that our readers will much value Mr. Bourne's most interesting and instructive communication. The only observation that occurs to us to make is that his chancel will be appropriately filled by singing men and boys so soon as he can organize a choir among his congregation. We agree with, and highly approve of, his other proposals and suggestions.—ED.]

LYCHNOSCOPES.

To the Editor of the Ecclesiologist.

SIR,—I had hoped that the explanation propounded by Mr. Carlos of the *verata questio* of lychnoscopes, which I some time ago endeavoured to support with a variety of additional examples, had been so clear as to render further attempts of the same kind unnecessary. Mr. Street, however, argues that these low side windows were for the administration of the Holy Eucharist to converted Jews, lepers, Cagots, and other persons of a similarly polluted character.

Mr. Street's two arguments are: 1. The fresco in Eton College Chapel, representing the administration of the Blessed Sacrament to the son of a Jew, the Priest appearing to be standing at a lychnoscope. 2. The fact that the Cagots of the Pyrenees *are said* to have received the Communion at the end of a cleft stick.

The fresco, by itself, if there were no other evidence on either side, might be satisfactory proof that such was the *design* of lychnoscopes; at present it can only be taken as showing that, in one instance, and that a legend, the side window was so *used*.

As to the argument drawn from the Cagots, I confess that it seems to me untenable. Cagots *were* allowed to enter the church; therefore there could be no use in lychnoscopes as applied to them; and the manner in which the Communion was reached to them could not have involved any opening in the wall. Again, is this a fact? Plenty of Councils, in the mediæval centuries, were held in the south-east of France, and north-east of Spain, for example, Arles, 813 and 1234, and 1257 and 1261; Narbonne, 791, 1054, 1227, 1285; Nismes, 1096, 1284, &c. Is there a single trace of this extraordinary custom to be found in any of their canons, though many treat with the greatest minuteness on churches and church arrangements? The shocking irre-

verence, the extreme danger that the Host should fall, and crumbs be eaten by birds, is most unlike that age.

But passing this, on Mr. Street's hypothesis :—

1. Why have so very large a proportion of lychnoscopes been wholly or partially blocked? View them as confessional-windows, and a ready answer is given to the question.

2. Where were the confessional windows, which we *know* to have existed, and what has become of them?

3. Why are seats so often found in the thickness of the lychnoscope, the most awkward place possible, according to the Eucharistic theory, the most convenient, according to the others?

4. Why are Romanesque lychnoscopes so extremely rare? That period was the very one in which the division of races was most strongly kept up.

These are surely difficulties; what follows, renders, I think, the theory not only improbable, but impossible.

5. What is the use of a lychnoscope in a buttress, as in the famous Othry example? Why did not the leper come between the buttress and the window, and so receive?

6. How could the Communion have been administered where the aperture is a mere trefoil, a mere junction of three little holes? The very place to whisper through, the very place through which, of all others, nothing solid could pass.

7. How could lepers be permitted to come up to the backs of stalls, where the lychnoscope is between the chancel and its aisle, as at S. Mary Magdalene, Reigate, or into the sacristy, as at S. ———, Chesterton, Cambridgeshire; or to the sedilia, as at Cambridge S. Michael?

I will make one or two more remarks on what Mr. Street alleges in his favour.

(1.) Liskeard was the only lazar house in Cornwall; Liskeard church, he says, has the only lychnoscope in that county. This is not the case; S. Sennen, by Land's End, has a very curious one, already mentioned in the *Ecclesiologist*, and there are others.

(2.) Mr. Street gives a very interesting account of the capellar arrangement of the porch in Burton Lazars, the largest lazar house in England. What does this show but that, where lepers *were* to be communicated, there a totally different arrangement from the *usual* lychnoscopic one was employed?

In Surrey, Kent, and Sussex, at least five-sevenths of First-Pointed churches have lychnoscopes. How impossible to connect all these with lazar houses!

Lastly, why should there ever have been two or more lychnoscopes in one church on this hypothesis? Two or more penitents might wish to confess at once; two or more lepers could have no occasion to communicate together.

I remain, Sir, &c.,

H.

To the Editor of the Ecclesiologist.

SIR,—In Mr. Webb's *Continental Ecclesiology* there is frequent mention made, particularly in the Tyrol and Upper Italy, of certain small windows, seldom or never glazed, but always grated, ordinarily at the west end, one on each side of the door, of wayside chapels and shrines. While wondering what could be the use of these lychnoscope-like apertures, I stumbled on a passage in Seymour's *Pilgrimage to Rome* (p. 391,) which gave me the information required. He says "I once saw a woman insert her hands and rosary through an iron railing, so as to have them inside the church, while she herself was obliged to stay outside. And on another occasion I observed a woman, when the doors of the church were shut, insert her hands and rosary through a hole cut in the door apparently for that purpose."

Now, I merely throw this explanation out for the judgment of those interested in the discussion about lychnoscopes. Here are windows of a peculiar kind, like lychnoscopes, designed for a local use. Such are not found, it would seem, in France or Germany, but are common in a particular locality. Supposing such a practice had obtained in England before the Reformation, it is quite conceivable that all traces of it would be lost when rosaries went out of fashion. It should be noticed also that the height of these Italian lychnoscopes would correspond with many of our own, being such as would admit easily the hands of a person kneeling. It has never been sufficiently borne in mind that in most examples of lychnoscopes it would be quite impossible for any one to stoop down so low as to *look in* with comfort.

This suggestion may perhaps draw out an answer from some of your contributors.

Yours, &c.

S.

REVIEW.

Archæologia Cambriensis. A Record of the Antiquities of Wales and its Churches, and the Journal of the Cambrian Archæological Association. Published quarterly. 8vo. Nos. I.—XII. London: W. Pickering.

THE antiquities of the Principality are, we need hardly say, not as much known or appreciated as they should be. The utility therefore of the well-conducted journal with which we have headed this notice is manifest, and the support which it ought to receive should be commensurate with the interest of its subject matter. This we are sorry to learn has not yet been the case, and we therefore think ourselves quite justified in pressing the merits of the *Archæologia Cambriensis* upon our readers. It is published at a moderate price and got up and illustrated in the same handsome and profuse manner which characterises the *Archæological Journal*. Its contents are of course miscellaneous, including Druidical and Roman as well as mediæval antiquities. But in the department of Ecclesiology alone it contains enough of new and valu-

able information to entitle it to a notice in these pages. As a proof of this and for its intrinsic interest we shall give a *précis* of the ecclesiological portion of the last number, published in October. The third article is a portion of a series of papers by Mr. Westwood on the ancient portable hand-bells of the British and Irish churches. The sixth *Arvona Mediæva*, No. IV., contains a description, by the Rev. H. Longueville Jones, of the church of Llanengan, or Llancinion Frenhin in Caernarvonshire, with a ground-plan, engraving of its remarkable roodscreen and loft, and various details of the same. The church consists of two equal aisles with a nave of four and a chancel of two bays, the whole being of the beginning of the sixteenth century, all the arches being four-centred, except the most easterly which is circular. Both the chancels are separated from the nave by an elaborate screen and loft: the loft however is now destroyed in the north limb, but still exists over the screen to the south, on which side in the southern wall the rood-staircase is placed. To each screen are attached six return-stalls with desk-fronts. There are no side stalls. The design and details of this remarkable work are late Third-Pointed, unsatisfactory of course in themselves but very rich in their whole effect. Each compartment of the screen is composed of two bays on each side of the portal. No holy doors are represented. There is a south porch at the extreme part of the south aisle. The tower of three stages stands at the west end of the north aisle. On it is the date 1534. The church is dedicated in honour of S. Einion, a royal Welsh saint. It has lately been restored "in a most judicious manner" by Mr. Kennedy of Bangor, "who has proceeded on the true principle of altering as few things as possible, and of adhering closely to the original details existing at the time of the works being commenced. The only difference between the details and arrangements of the parts of the church as they are now to be seen, and as they were formerly, consists in this, that on the northern side the windows have been made to harmonize with those on the southern, and that the placing of the seats within the building has been altered on a more uniform and appropriate plan." The font has been properly placed, a school moved out of the church, and the tower-arch re-opened. All this sounds well, except what is said about the windows, on which we should like to have more precise information, as we are always jealous about such transformations. After the second part of the notice of a Middle-Pointed house existing in Denbighshire, we come to Pennant Melangell, Montgomeryshire, No. II., containing a description of the church, with an engraving of part of the screen with the lower part of the rood-loft, which is now hanging up in another part of the church, restored to its proper place. This loft is very curious, containing the legend of S. Melangell or Monacella, worked into a running pattern of foliage. There are also woodcuts of the font and two sepulchral effigies. The last paper is a long archæological one on Caerleon by Mr. Wakeman. Then follows the Report of the Second Annual Meeting of the Cambrian Archæological Association, and finally we find correspondence, miscellaneous notices, and reviews, which are not confined to works bearing upon Wales.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting for the Michaelmas Term was held on Thursday evening, Nov. 2, the Rev. C. A. Swainson, Vice-President, in the chair, and was very numerous attended.

The Treasurer's balance sheet for the preceding term was presented and received.

The following alterations in the rules were proposed and passed:— In Rule IX. the words " Shall elect a President, two Vice-Presidents, a Treasurer, and two Secretaries, and shall also elect three other members, who (together with the above officers) shall form the Committee," &c., were altered to, " Shall elect a President, Vice-President, a Treasurer, three Secretaries, and a Curator; and shall also elect not less than four nor more than five other members, who," &c. To Rule XI. were added the words " such notice having first received the sanction of the Committee."

H. Craig, Esq., of Trinity College, was then elected one of the Secretaries of the Society; and O. W. Davys, Esq., of S. John's College, an ordinary member of the Committee.

Several presents were received, among which were the Transactions of the Exeter Architectural Society for 1847, from that Society; a set of its Reports, and the Kalendars of All Hallowsen Brystowe, from the Bristol Architectural Society; Remarks on Christian Gravestones, from the author, the Rev. E. J. Carter; Guillim's Heraldry, from J. W. Hewett, Esq., Secretary; Poole's History of Ecclesiastical Architecture, and Newton's History of Maidstone, from H. J. Hose, Esq., Trin. Coll.; The Ecclesiastical and Architectural Topography of England (Bedfordshire), and Notices of some Ancient Churches of Scotland, from the publisher, Mr. J. H. Parker; Plates of Ancient Embroidery, from the Rev. E. E. Blencowe; A Guide to Peterborough Cathedral, and a beautiful line engraving of its western front, from O. W. Davys, Esq.; and Brass Rubbings, Drawings, &c., from J. L. Whateley, Esq., Christ Church, Oxford, L. W. T. Dale, Esq., Trinity College, J. M. Wood, Esq., Corpus Christi College, and others.

Mr. Davys then read a very interesting paper on the Church of S. Keneburgha, Castor, Northamptonshire, illustrating it by an historical ground plan and several beautiful drawings.

Castor stands on the site of the celebrated Roman station, "the Durobrivæ of Antoninus." Its ancient magnificence is attested by the numerous buildings discovered on making excavations in the parish. In these many curious coins and other remains have been found, as well as several beautiful portions of pavement. It must have been a place of great resort for travellers, as through it passed the well known Roman road, " Ermin Street," leading from London to Carlisle. Kyneburga, daughter of Penda, King of the Mercians, and sister to Peada, his successor, founder of the Monastery of Medeshampstead, established a

small nunnery at Castor, about the middle of the seventh century. It probably did not occupy the site of the present church, but was situated more to the south, and consequently nearer to the river. Kyneburga presided as abbess till her death, when she was buried with her sister, Kyneswitha, in the church of the nunnery; but their bodies were subsequently removed to Peterborough, where the anniversary of their translation was kept on the 7th of March.

This religious establishment having been, in common with so many others in the neighbourhood, destroyed by the Danes, it was rebuilt upon an extended scale, by King Edred, A.D. 950; but no traces of the new foundation remain.

The present church was dedicated, as the well known and very curious inscription over the priest's door (figured in the Companion to the Glossary of Architecture) informs us, on the 15th of the Kalends of May, 1124. Its original plan doubtless was that of a cross church without aisles, the present magnificent tower standing at the intersection. The chancel, in all probability, was much shorter than its successor, and terminated in an apse. The jamb of one of the original lights of the north transept front determines the position and enrichment of the windows of this portion of the church, as it shows them to have been two in number, placed contiguously, and enriched with the round billet. In what way the west front was ornamented by the Norman architect we are left to conjecture; it seems probable, however, that it had two or more contiguous lights, and that above there was the deeply recessed single window still remaining.

The south aisle was probably the first addition to the Norman fabric. It is separated from the nave by three fine semicircular arches and solid piers. The old south door was brought forward to the aisle wall, and a comparatively small semicircular arch was opened from the east end of the aisle into the transept. The south porch would seem to have been added at the same time, and the chancel must have been rebuilt also about this period. It was originally lighted by three single lancets in each wall, and by an eastern triplet. The lancets on the north side remain.

The next alteration was occasioned by the rebuilding of the south transept upon an extended scale, in the Geometrical or early Middle-Pointed period. At a later period of this style were added the north aisle of the nave, the western and other windows of the church, and the spire which rises from a parapet. The north aisle communicates with the nave by three pointed arches, which rest upon octagonal piers with circular capitals and bases. At its western end were lately discovered a series of mural paintings, representing the sale of Joseph by his Brethren, the taking down of our Blessed SAVIOUR from the Cross, and the Martyrdom of S. Katherine. These, it is hoped, will be carefully preserved. At its eastern end, inserted in a pointed arch which opened to the transept, is a series of niches with pierced quatrefoils below, enriching the altar or shrine, commonly reputed, though, perhaps, without due authority, to be that of the patron saint, Kyneburga.

In the last period of Gothic art the church suffered much by the ad-

dition of a clerestory, and the heightening of walls and lowering of roofs throughout, except in the case of the south transept.

The above particulars are extracted from the account of Mr. Davys, who added a statement of the restorations which have been already accomplished in this fine church, and are still in continuation. We have only space to mention that the south transept, lately separated from the rest of the church by a screen, heterogeneously compiled out of pew sides, bench ends, rails, and boards, covered with plaster, and warmed by a huge brick fireplace (these works being designed to adapt the transept as a school), has been cleansed of its abominations; and that the roofs, which were quite rotten, have been admirably restored in new oak from Milton, the gift of the Earl Fitzwilliam. The restoration of the whole fabric will, it is hoped, be completed in the course of the next year.

At the conclusion of Mr. Davys' paper another interesting communication was read by F. C. Woodhouse, Esq., of S. John's College, on the subject of Christian Monuments. It was illustrated by a large collection of engravings.

The best thanks of the Society having been returned to Mr. Davys and Mr. Woodhouse, the meeting separated.

At a Meeting held on Thursday Evening, November 16, the Rev. the President in the chair, the following new members were elected:—

J. Bolton, Esq.
 G. Cubitt, Esq., Trinity College.
 — Lascelles, Esq., Trinity Hall.
 C. W. Orford, Esq.
 C. Parnell, Esq., S. John's College.
 R. A. L. Phillips, Esq., Christ's College.
 W. R. Thomas, Esq., S. Catherine's Hall.
 S. N. Vowler, Esq., Trinity College.

The Rev. Professor Mill, D.D., Trinity College, being proposed as a member, his name was most enthusiastically received, and the President, at the unanimous desire of the Meeting, declared Dr. Mill to be elected by acclamation. The announcement was received amid repeated applause.

The name of the Rev. Benjamin Webb, M.A., Trinity College, who was proposed as an honorary member of the Society, was also received with warm expressions of pleasure; and the President, after alluding to Mr. Webb's eminent services to the cause of Ecclesiology in general, and to his very valuable work on that of the Continent in particular, at the wish of the Meeting declared that gentleman also to be elected by acclamation.

C. Smythe, Esq., of Jesus College, was elected Curator; and the Hon. Arthur Gordon, of Trinity College, an ordinary member of the Committee.

Among the presents received were beautiful rubbings of the celebrated Flemish brasses of Adam de Walsoken, and Robert Braunché, at Lynn, Norfolk, from H. W. Gurney, Esq., Trinity College; the

Inaugural Address of the Lord Bishop of Oxford, at Aylesbury, from the Buckinghamshire Architectural Society; Hewett's History and Description of Exeter Cathedral; drawings and plans of King's College, Aberdeen, from the author, Hon. A. Gordon; a plate of Welsh Antiquities, chiefly mediæval, and a View of Clynog Fawr Church, Caernarthenshire, from the Rev. J. H. Longueville Jones; and several rubbings of brasses, from F. C. Woodhouse, Esq., A. W. Franks, Esq., and J. N. Smith, Esq., Trinity College.

Mr. Gurney then read a paper on the Brasses of Flemish Workmanship remaining in England, after which some conversation ensued on the subject, and several rubbings and engravings, with a palimpsest fragment in private possession, were exhibited.

The Hon. A. Gordon read an interesting paper on the History and Antiquities of King's College Chapel, Aberdeen, of which the following is a brief abstract:—

The chapel of King's College (an irregular pile, distant about a quarter of a mile from the cathedral) was founded by Bp. Elphinstone in the year 1490. It is 140 feet long by 32 broad, and terminates in an irregular apse. The exterior, with the exception of the west front, which contains a large window of very curious character, has been sadly mutilated, to suit the conveniences of the Presbyterian professors; nor is the interior in better condition. The nave (60 feet long) is now the library, for the bookshelves of which the windows are blocked up and the ornaments are defaced. The choir (70 feet long) still preserves its character as a chapel, and presents some interesting features. The windows are of very graceful form, and are good specimens of the Scotch-French architecture then in vogue. The stalls are extremely elaborate; the lower part of them is, perhaps, older than the chapel, to which they seem to have been transferred, but the canopies are of later (though still excellent) workmanship, as is shown by the blocking up of several of the choir windows, to admit their erection. The place of the high altar is occupied by the pulpit of Bp. P. Forbes, before which, in the centre of the choir, is the tomb of the first master, Boethius; on this the body of every professor who dies in the city is placed before interment. There is much curious iron work on one of the doors of the choir, having Bp. Elphinstone's monogram often repeated on it. The record of the consecration tells us that the chapel must once have been magnificently adorned with marble statues and metal work, and have glowed with colour and gold. The sacred vestments, too, were of no ordinary character, for a long list is given of altar cloths, and copes, and chasubles, embroidered in gold. Nor was the rest of the furniture inferior. The pixes, chalices, crosses, censers, &c., were all of gold or silver; and a cypress-wood chest, resplendent with jewels, contained the relics of the saints; thirteen bells, too, hung in the tower. All this glory, however, disappeared in little more than a century. The Puritans plundered the shrines, expelled the Catholic principal, and put in his place a Dr. Guild, who pulled down the organ, dismissed the choir, and destroyed the magnificent organ screen, in place of which he was pleased to erect what the old historian, Spalding, calls a 'beastly loft.' During the Restoration the old hall of Bp. Elphinstone was beautified with its

Grecian face. At the revolution of 1688 the last remnants of stained glass were destroyed by a mob, since which time it has suffered only from the neglect of the authorities. The hon. gentleman concluded with a brief life of its munificent founder.

After some remarks from the President on the prospects of the Church in Scotland, thanks were returned to Mr. Gurney and Mr. Gordon, and the Meeting then separated.

ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

THE Monthly Meeting of the Committee was held in Aylesbury, on Thursday, September 7.

Letters from several parties were read by the Secretary.

A copy of the Bishop of Oxford's Inaugural Address, delivered at the last General Meeting, and now printed for publication, was produced.

It was agreed that a copy should be presented, gratis, to every member of this Society, and to each of the Societies in union with it.

The Rev. A. Baker stated that it was in contemplation to form a similar Society in Kent; and that in furtherance of this object, application had been made to him by the Rev. J. Hooper, Vicar of Rolvenden, in that county, for the Rules and other documents of this Society, which accordingly he had sent.

A handsome set of the Transactions of the Exeter Diocesan Architectural Society was presented by that Society. Parker's "Architectural and Ecclesiastical Topography; Bedfordshire;" Hewett's "Brief History and Description of the Conventual and Cathedral Church of the Holy Trinity, Ely;" and the "Ecclesiastica Instrumenta," were also presented to the Society.

Several good brass rubbings were exhibited, including some from churches in this county.

The Secretary stated that the Rev. C. Boutell intended to publish, in his interesting series, woodcuts of the curious Brasses of Johanne Plessi (female half figure, Quainton) and John Stodely (hooded priest, Upper Winchendon) of which he had sent him rubbings from the Society's collection; this latter was also engraved by Waller.

Some conversation took place on the subject of restoring the ruined chapel of S. Peter, Quarrendon.

The Quarterly General Meeting of this Society was held on Thursday, October 19, 1848. Sir Robert Frankland Russell, Bart., one of the vice-presidents, occupied the chair.

A communication was read from J. A. Repton, Esq., of Springfield, Essex, on the necessity of great accuracy in taking the linear details of

brass-rubbings, illustrated by the rubbing of a beautiful quatrefoil ornament from a brass in Writtle Church.

A copy of "Descriptive Notices of some of the Ancient Parochial and Collegiate Churches of Scotland," was presented by Mr. J. H. Parker, Oxford; who also mentioned, in a letter, the intention of enlarging the *Archæological Journal*, so as to include "Reports of the Proceedings" of this and other Provincial Architectural and *Archæological Societies*.

A report of the last meeting of the Bedfordshire Architectural and *Archæological Society* was received, from which it appeared that the list of "desiderata" put forth by this Society, had been adopted in a modified form by the society in Bedfordshire.

A letter was read from the Bishop of Oxford, on the subject of the proposed restoration of S. Peter's Church, Quarrendon. His Lordship expressed his great satisfaction at the undertaking, and his readiness to contribute £10 on the day of consecration. The Rev. E. Elton then brought forward a plan for the recovery of this beautiful example of Middle-Pointed architecture from its present desecration and ruin. The estimated expense of restoration was £500; which it was proposed to raise by subscription. The Rector of the adjoining parish of Fleet Marston, (having a population of only 40), had liberally consented to take the spiritual charge of Quarrendon in addition, and to provide for the regular performance of services at the Church. He now asked for the co-operation of this society in carrying out the work. The following members present engaged themselves to act as a committee for this purpose:—Sir R. F. Russell, Bart., T. T. Bernard, Esq., G. L. Browne, Esq.; and Revs. E. Elton, J. R. Pretyma, and A. Baker. Lady Frankland Russell presented to the society a printed statement on the subject, and two lithographs of S. Peter's Church; one in its present ruined state, and one as restored, from drawings by E. B. Lamb, Esq., architect.

The following papers were then read:—"On Baptismal Fonts, with especial reference to those in the Wendover Deanery," by Rev. R. E. Batty; "On the practical uses of Architectural and *Archæological Societies*," by the Rev. E. Elton; "On some points of Architectural and *Archæological* interest in the Parish Church of S. Mary, Aylesbury," by the Rev. A. Baker.

G. Lathom Browne, Esq., hon. secretary, on behalf of the other members, begged to thank the Rev. E. Elton for his defence of the society. In order to carry out one of the practical suggestions therein offered, he recommended to members to contribute to the society short notes and sketches of their different churches, or of other interesting remains in their several localities. The "desiderata" published by the society with this object would assist them in making a selection.

The Rev. W. H. Ridley read an explanatory statement with reference to the proposed destruction of the chapel at Ackamstead, on the borders of this county.

The following candidates proposed at the last meeting were elected:—As honorary members, G. G. Scott, Esq., architect, London; Messrs. Plowman and Luck, architects, Oxford. As ordinary members, the

Revs. C. Erle, J. Ellis, T. Evetts, S. Humphreys, E. Prest, E. Owen, Jun., G. Hill, B. Spurrell; W. Slater, architect, London; W. Morris, Esq.; Messrs. F. Fowler, and H. Stratton.

J. P. Harrison, Esq., architect, London, was proposed as an honorary, the Rev. Henry Almack, D.D., as an ordinary member.

NEW YORK ECCLESIOLOGICAL SOCIETY.

WE are informed by Mr. R. R. Cox, of the General Theological Seminary, New York, the Secretary of the above Society, that three Vice-Presidents have been elected; the Rev. Dr. McVickar, Professor in Columbia College, and Chaplain of the troops at Fort Columbus, New York Harbour; the Rev. Dr. Haight, Professor in the Seminary, and one of the clergy of Trinity Church; and Mr. Ralston of Mount Peace, Philadelphia.

At a Meeting on July 3, 1848, a paper was read by Mr. W. A. McVicar, upon the style of architecture to be recommended for ecclesiastical buildings. It gave a condensed history of the rise and fall of Christian architecture, and cleared the ground for a future consideration of the fitness of the Middle-Pointed style for the use of the American Church.

Our accounts of the progress of S. Mark's, Philadelphia, and of S. James the Less, Schuylkill, are very encouraging.

By a letter of a later date we learn that Mr. Pirsson, Civil Engineer, has been added to the Committee. The Society was to meet again on October 3rd, by which day the first number of the New York Ecclesiologist was expected to be ready for distribution.

The Bishop of Maryland has established a Diocesan Architectural Society.

Several churches are about to be begun both in New York and Philadelphia.

NEW CHURCHES.

S. Mark's, Wolverhampton.—We have been favoured with a lithographed view of this church, taken from the north-east. The architect is Mr. C. W. Orford. It is one of the poorest designs we have seen for a long time. The style is the First-Pointed—as conceived of about the year 1820. There is nave, north aisle (of great height, and with a separate gable), small five-sided apsidal sanctuary, without chancel, and western tower and spire. The apse has a broad lancet on each face, with labels descending far below the imposts, divided from each

other by thin *Third-Pointed* buttresses of two stages, mounting up to the parapet. In like manner the north aisle has a vast lancet at its east end, and five precisely similar (though smaller) lancets to the north, divided by similar buttresses. Instead of a window, between the penultimate and antepenultimate buttresses is a gabled porch, the ridge of which does not reach higher than the imposts of the windows. Exaggerated haunches, heavy copings, and coarse ridge-crests, complete the meagre whole of the body of the church. The west tower, propped by *Third-Pointed* buttresses of four stages, and extraordinarily mean and thin, rises above the ridge of the nave-roof, in a narrow stage of *First-Pointed* trefoil-headed arcading, with a clock-face on each side. Above this four two-light belfry windows are sunk in recessed planes, between massy angular *First-Pointed* buttressing, surmounted by heavy machicolations; and a clumsy, though attenuated stone broach, with a gabled light on each cardinal face surmounts the whole, terminating in a cross without a weathercock. A sort of *First-Pointed-Tudor* parsonage is seen to the south-east of this very miserable church.

S. Margaret, Collier Lane, Yalding, Kent.—This church, by Mr. P. Hardwick, to which we have before called attention, was consecrated in the course of the summer. Mr. Hardwick has unfortunately chosen to build in *First-Pointed*. Bating the selection of style, he has produced a building which, with various points which might have been improved, is on the whole church-like and pleasing. The plan consists of a nave, with a north aisle of four bays, a tower and spire attached to the side in the position of, and used as, a porch, the chancel and a sacristy to the north side projecting at right angles from it. The western elevation consists of a door with a disconnected couplet, and rather large unfoliated window above. All these windows have labels, which in one of the lancets terminate in foliage, the other in heads. Why this variety was chosen we cannot conceive; it does not look well, and it serves no purpose. We should have pruned them all off, and especially the one over the circle, which makes it look quite top-heavy, and indeed gives it the look of not being a perfect circle. This rather small church has three doors, a western one, and north and south ones opposite each other. This is, at least, one too many. The winter, which is coming on, will, we fear, prove this. Besides, the south door is produced by making an open porch of the ground story of the tower. It would have been far better to have placed the tower at the west end of the aisle, and to have had a regular porch on that side of the church which would have been the most convenient for the congregation. The font stands correctly in reference to the south door. It has a padlocked cover. The pillars of the arcade are circular, with semicircular responds. On the south side, the church is lighted by one lancet to the west, and three to the east of the door,—all uniform and rather long. The aisle windows are simple couplets, with a small lancet at the west end. The roof is characterised by carved braces, meeting at a ridge beam. It is supported on corbels, of which the alternate ones represent heads, somewhat large and conspicuous. It would have been far better to have had them all foliated. The sculpture is throughout the worst thing in the church. Among the

foliage we miss what should in any Kentish church be the most conspicuous plant,—the hop,—which is so graceful in itself, and as the staple of the country should not be overlooked. There are very curious label terminations in the south sanctuary window. The seats are all uniform, but those to the north extend in one block into the aisle, with an external passage along the aisle wall, and those on the other side being appropriated have doors. The nave passages are flagged. This gives a very cold look. Why could they not have been tiled? There is no clerestory on the north side, which we think an advantage. The ritual arrangements consist of a desk facing west for the lessons, and south for the prayers at the north-west of the chancel arch, and of a pulpit in the south-east angle of the nave,—the latter of stone, small, low, and entered unaffectedly by six straight stone steps, without any balustrade, from the nave floor. The book desk is of stone. We approve it except for a stone ribband carved on it, for a future legend. This is useless. The ribband shams parchment. A legend so placed ought to run architecturally on a flat surface, and on a straight line. The place of ambon, lectern, or Litany-stool, is supplied by a stove pushed up against the chancel step right in the middle of the passage. Mr. Hardwick cannot be guilty of this eye-sore. The chancel arch is ornamented with labels both on its east and west side, terminated with grim heads with distended eyeballs. These might have been well spared, especially on the east side. The vestry on the north side opens into the chancel, and has likewise an external door. The vestry itself, which is lofty, projects at right angles, with a single wall between it and the aisle, so as to deprive the latter of an east window. There is also a Priest's door, square-headed-trefoiled externally, square-headed inside. May it not be probable that where the vestry has an external door, the Priest's door is unnecessary—the former being the modern substitute for the latter? The east window is a triplet, with triple-banded shafts to the central and coupled shafts to the side ones. There is a couplet on each side of the sanctuary, with a single detached shaft supporting the hood on the inner wall line. There is a second similar window on the south side, in the western part of the chancel. The consequence is that the chancel is greatly overlighted. It would have been far better had the vestry been properly placed, then it would have adjoined the north side of the chancel, rendering the window on that side impossible, but affording space for one at the east end of the aisle;—then one of the windows to the south might have been dispensed with. A single window on this side, with the one to the east, would have given quite sufficient light to the chancel. The sanctuary rises on a single step, with a simple rail. The altar (of wood) stands upon a foot-pace of stone. The sanctuary is otherwise empty. The sanctuary and chancel are paved with red and black tiles, placed diamondwise, the black ones at intervals like an old Portland stone and black marble one. The effect is not felicitous. In lieu of stalls there is a red box on each side of the chancel, the one for books and the other for the vestments. These look quite provoking. We trust that they may soon be succeeded by proper chancel fittings. Externally the height of the walls gives

great dignity to the church. The masonry of ragstone is in random courses, looking quite refreshing. The dressings are of Caen stone. The roofs are of red tiles, toning very well with those of the walls. By some odd caprice, however, the aisle is covered with blue slates, (perhaps because the pitch was supposed to be too low for tiles.) The result is, that this side, with its walls and the two materials of the roof, is tricolour. The east window is far from satisfactory externally, from the amount of Caen stone brought in. The chancel windows all have external shafts, which is too much for the character of the remaining work. We must not forget to state that Mr. Hardwick has very felicitously succeeded in giving a domestic character to the vestry window. The belfry story is entered by a staircase projecting unaffectedly from the west side of the tower, adjoining the church wall. There is a single lancet to the south in the second story. The third has an arcade of four, (the two central ones pierced) with shafts. This is rather too ornate for the spire, which is a very successful shingled broach. With all the criticisms which we feel bound to pass upon the church, it is on the whole a very pleasing production. The faults are those of an early work of its architect, and traceable to the over ornamentation of particular parts.

S. Mary, Frittenden, Kent.—This church has been lately almost rebuilt at the sole cost of the munificent incumbent, who has employed Mr. Hussey. The type of the original building, a nave and chancel, with a south aisle and chantry, has been retained, although the new aisle and chantry are considerably broader than the original ones. The style adopted is Middle-Pointed. There is a sumptuousness about the whole structure which is rendered more agreeable by the fact that along with the new building a daily morning service has been established. At the same time we cannot think that the architect has done sufficient justice to his employer. Some of the arrangements are not what the increased appreciation of τὸ πρέπον in such matters ought to have enforced; moreover the woodwork is heavy and the windows are displeasing from their excessive broadness. In the east window especially we were struck with the want of skill displayed in the cusping of a multi-foil in the traceried head. The chancel we are sorry to say appeals to the eye alone. It is screened and parclosed, and duly furnished with two rows of seats stallwise on each side, but these are reserved for the incumbent's family and domestics. The screen is solid with merely a row of pierced quatrefoils and an iron cresting above. The gates are of precisely the same pattern as the rest, and are marked off, by two disproportionately lofty pinnacles, or posts, which soar up without any apparent object. Had Mr. Hussey given metal or more open wooden gates, and spared these, he would have greatly improved his design. The chancel is paved with black and white marble of a fancy design. The altar attempts originality. It is of wood, open, but with velvet hangings inside the woodwork. We cannot praise it. There are sanctuary-rails, the space within them being paved with encaustic tiles. Altar-chairs occupy the old position. The commandments are inscribed in panels sunk on either side of the east window. The organ stands in the chantry, and has its pipes towards the chancel diapered. The ar-

rangements for the daily office and the sermon are combined in a large mass of woodwork just outside the chancel and against the north wall, comprising a pulpit, and below it a lofty reading-desk facing south, with a lettern on the same level facing south-west:—below this is the clerk's desk. The seats are of different designs, some having doors, and in the aisle are four absolute pews. All the woodwork is of oak. The sacristy occupies the place of, and imitates, a north porch. It can only be entered from the church, and yet (although built of stone) has a barge-board. The font stands in the tower with a lofty canopy. We regret that the old one of fair Third-Pointed work should not have been repaired and retained. It now stands in the sacristy filled with rubbish. The original arcade of three bays with octagonal pillars is still standing. This along with the nave-roof, and the lower part of the tower, are the portions of the old structure preserved. We have already spoken of the fault of the windows. Those in the aisle have segmental heads and between them a porch is centrally placed: that at the east end of the chancel and those at the east and west ends of the aisle have respectively three lights. All the windows are filled with painted glass by Mr. Miller. The east window represents Our Blessed Lord between S. Peter and S. John. The remaining ones have patterns merely. We should recommend to this artist a renewed study of the effect of ancient glass. He seems to have taken pains in the choice of his diapers, but the general effect is too smooth and porcelain-like. We are glad to see that the architect has studied irregularity in his quoining. He might however have followed it out still further. The spire which is new is rather too thin for the tower. We were somewhat surprised to observe that the chancel-gable is destitute of cross or any other finishing, while the nave-gable is surmounted by the double triangle. There is a cross on the gable of the porch. We trust that a similarly munificent spirit to that which has prompted the rebuilding of this church may animate many other villages. Not only has the church been rebuilt, but many of the cottages around it have partaken in the munificence of the re-founder.

S. Michael, Whitby.—This new chapel is due to Mr. Atkinson of York. We have often seen and often described phenomenal churches, till at length in our innocence we had thought the race was expiring, and that our architects were really beginning to build churches to look like churches. Our delusion still clung to us, after we had examined the outside of the building before us; unhappily however the key was forthcoming, and we were convinced that there were still architects who take sufficient trouble in committing barbarisms to render themselves undeserving of the pity which might have been accorded to more passive dullness. The chapel stands very well, the west end facing the harbour, the east end the street. The general design is composed of a sort of Skelton-like nave—professing (if ever exterior did profess anything) to have aisles,—and of a short chancel. Everything about it is of course borrowed, but the whole looks like a church. Inside the conventicle reigns absolute. The promise of aisles is but a promise after all; and one roof spans the area, supported by internal buttresses, garnished further with corbels, which bear up nothing. As

much use is made as possible of the wood roof, for it is diversified with skylights; the seats are classed as open seats, pews, and, strange and sad to say, square pews. As the chapel was not finished when we saw it, we cannot say which way the prayer-desk will face. There is a sanctuary with a wooden footpace. We had nearly forgotten the western gallery. The chapel is altogether unworthy of the present condition of church-building; and is the more reprehensible from the ostentatious character of the exterior.

S. Michael, Mytholmroyd, Yorkshire, West Riding.—We are enabled to notice this new church from a careful examination of the designs (by Messrs. Mallinson and Healy) assisted by a glance at the exterior of the church itself, while passing on a railroad. We are glad to find a decided improvement upon two churches by these architects which came before us last year. They have now adopted Middle-Pointed. The plan of the church is a western tower, a nave with a north aisle under a separate gable, a chancel without aisles, a south porch properly placed, and a sacristy projecting from the chancel at right angles. The east window is of three lights with a traceried circle in the head: the nave windows are of two lights. The one at the east end of the aisles perpendicularises too much. The arcade of five bays has circular pillars and responds. There is a gallery in the tower; the font stands just before the entrance through the porch; there is no west door. The seats are all open. In the plan the prayer-desk stands under the pulpit, with two faces, but we trust from some pencil marks it may be moved into the chancel. The pulpit of oak is in itself good and properly placed, but it is entered by a staircase projecting externally, just to the east of the chancel-arch;—a useless expense, which merely renders it more difficult ever to put in stalls. There is a sanctuary rail. The altar is not raised on a footpace. We do not see either sedilia or credence on the plan. The tower is embattled and has a lofty angle pinnacle with a spirelet to the north-east. The latter is too much for the tower, which is low. A shingled broach would we think have been preferable, unless the tower could have been rather more elevated. On the whole, however, this church seems to us to be a very creditable production.

S. Helen, Thorney, Notts.—This church, erected by private munificence from the designs of Mr. Cottingham, is now advancing towards completion. The style is Romanesque, to the choice of which we object *in limine*, and there are also some details of questionable character; still it is impossible not to admire the ungrudging spirit in which the founder has set about rebuilding the house of God, and the excellence of the execution and the real church-like effect, (especially of the interior) are entitled to considerable praise. The plan is a deep chancel, with sacristy on the north, and a nave with gable belfry over the west end, and another bell turret in the place of the sance-bell. The existence of two belfries is, we think, the most glaring defect in the church, being wholly, we believe, without precedent, and producing an awkward and disagreeable effect. The western belfry contains two bells in open arches, and is too lofty and wide to harmonise well with the west front. The other is a square Romanesque turret for one bell, surmounted

by a pyramidal capping, and much enriched with rather extravagant ornament. It is much too large for a sance-bell cot, and would appear so even if there was a western tower ;—perhaps if it were the only belfry it might not look ill, but the presence of two in one rather small church ruins the effect of both. The west end is much enriched, something in the style of Barfreton, having a circular window and a most elaborate door. The side windows are arranged in pairs ;—at the east end is another circle. The interior has nevertheless a solemn and church-like appearance, and is far more satisfactory than the exterior. The deep chancel has three sedilia and a piscina on the south, a credence and aumbrye on the north. The chancel arch is highly enriched ;—the nave fitted with solid open benches of oak. The roof is of high pitch, but from the darkness of the afternoon we could not distinguish its details. The height of the interior is well proportioned to the length and breadth, and though we cannot withdraw our objections to the Romanesque style, we have little doubt that when completed, this church in its general internal effect will be good. The pulpit is still in the workshop, and promises to be extravagantly rich in Romanesque ornaments. The material is Ancaster stone, a material well adapted for ornamental carving, with which the exterior is certainly somewhat overloaded.

S. Mark, Widcombe, Bath.—A bad Third-Pointed church, erected in 1831, and much on a par with many other churches built about that time. It has aisles equal in height to the nave and a small sanctuary, and a western tower which is flanked by frightful rectangular excrescences forming vestibules and staircases to the galleries. There is a similar one on the north of the sanctuary for a vestry. The tower is, as usual, thin and poor, with empty niches, a pierced parapet and eight crowded pinnacles. The roof is of the flattest pitch and slated ; the windows, which are mostly of three lights, have no foliations, except the eastern one—which has four lights. The arcades have five rather ugly arches with mouldings continued down the piers. There are north, south, and west galleries, and a huge pulpit and reading desk masking the altar. The font is improperly small, and the east window filled with very mediocre stained glass, in which are figures of S. Peter, S. Paul, S. Mark, S. James, and S. Michael. The lion of S. Mark being omitted, there is nothing but an inscribed scroll to identify him.

S. Matthew, Widcombe Hill, Bath.—This church at a short distance only from that just noticed, was consecrated in 1847, and though in many respects far from perfect, contrasts most favourably with its neighbour, and affords no displeasing proof of the development of right feeling in ecclesiastical architecture between 1831 and 1847. The style is Middle-Pointed ; the architects Messrs. Manners. Its plan is a chancel and nave of equal height, and aisles continued the whole length, so as to form three equal gables at each end. The tower is placed on the south side, forming a porch, and is lofty, three stages in height, and crowned by a broach spire of fair proportions. The roofs are of tolerable pitch, but covered with slate. The tracery of the windows has generally rather a Flamboyant look. The west window has five lights, while the east window has only four, and all

those at the two ends have the whimsical and objectionable arrangement of the monials ramifying into tracery in the lower part of the window. There is a large porch on the south side of the chancel, which is objectionable and without authority, and moreover causes much perplexity in the exterior view as to the relative positions of the nave and chancel. The tower porch is entered from without on the east side, which is an unnecessary anomaly, and several of the doors have feathering which appears to us of rather a novel character. The interior has on the whole a church-like appearance, notwithstanding some exceptionable arrangements. The nave is of five bays, of good width and height, though without a clerestory, but the octagonal columns of the arcades are rather too slender. The roof is open and not very remarkable. The chancel is distinguished by an arch opening from the nave, and there are also arches between the aisles of the nave and those of the chancel. The latter is only of one bay, the arches springing from clustered shafts with capitals of foliage, within which are stone parclose screens. There is however no roodscreen. The ritual arrangements are by no means satisfactory; the altar rails form three sides of a parallelogram, not enclosing the whole of the eastern extremity. The prayer desk is low and open, on the south of the chancel arch, facing west. The pulpit opposite to it on the north is of stone, enriched with tracery of a Flamboyant kind, and ascended by stone steps, but its effect is sadly marred by a wooden door and balusters. The nave and aisles are free from galleries, and the seats are low and uniform, but unluckily most of them have doors. The organ is on the floor at the west end. The font is octagonal and somewhat plain. Although there are no galleries in the nave, there is one in a sort of aisle or chapel added on the north side, and apparently an after-thought. This excrescence is ill managed, and its external effect unsightly: but as the north side is but little seen, this was probably thought unimportant. We deem it however the most unworthy feature in the church: the upper part forms a gallery for children, the lower is used as a vestry. In spite of the defects we have noticed, we have no hesitation in saying, that S. Matthew's is by far the best of the modern churches of Bath, and we hope an earnest of still further improvement in those which may hereafter be built.

CHURCH RESTORATIONS.

Chichester Cathedral.—The new west window of Chichester Cathedral including the triplet beneath have lately been filled, as our readers ought to know, with painted glass by Mr. Wailes. The triplet was first filled, the donation of the inhabitants of Chichester. The window above was the well deserved tribute of respect from his friends and old parishioners in London to the Dean. The triplet glass, of the First-Pointed style, is extremely deep and rich. The glass of the upper part which imitates the style transitional to Middle-Pointed, is not so good in colouring, and is rather lilac in hue. Still the whole mass of colouring is very fine, and adds, as may be supposed wonderfully to the beauty of the whole church. The Purbeck marble pillars in the

two most westerly bays have been restored, greatly of course to the advantage of the structure. The tracery in the noble south transept window has been scrupulously restored. The completion of the gable of the transept is soon to follow. A memorial window by Mr. O'Connor is in preparation for one of the windows on the north side of the nave. The students of the Theological College have subscribed for another window on this side to be executed by Mr. Wailes. This artist has wisely and well taken away his original memorial window at the east end of the south choir aisle, and is replacing it with the same subjects in better glass at his own cost. He then proposes to do the same to one of his in the north aisle of the retrochoir.

Hereford Cathedral.—We are glad to be able to state that this work of restoration has been resumed in earnest. The nave is to be opened for divine service in the course of next year. The insecure state of the transepts, particularly the larger north transept will prevent the finishing of the whole Cathedral, and consequently the opening of the choir, till fresh funds have been raised. The nave and aisles will be completely restored, and laid with a pavement of black and red tiles, arranged in some ornamental patterns. We sincerely hope and indeed believe that the clergy and choral body will be placed at the eastern extremity of the nave near to the altar, and that *all* the seats for the congregation will either be good oak benches (moveable of course) or church-chairs. We also hope the pulpit will be placed west of the temporary choir in its proper place. The roof, we deeply regret to hear, is to be finished in the same most unsatisfactory way as that of the choir and lady chapel, namely in cement or plaister jointed so as to imitate stone. The reason alleged for this is the expense of properly decorating it. We do hope however, that some new subscription specially devoted to this object will be offered before it is too late to prevent this unreality. The architect (Mr. Cottingham) has expressed we know his desire to carry out the whole arrangements and decorations in a thoroughly "church" manner (including the diapering the roof with proper ecclesiastical patterns) if enabled and permitted so to do; so that in any criticisms which we may have made or may hereafter make on the details of the work, we must give Mr. Cottingham credit for best intentions. The choir will be beautiful when completed. We believe that some of the principal fittings will be presented to the Cathedral; among these we understand that a large eagle lettern is in hand. Some stained glass has been put in the clerestory windows of the choir. We do not much admire it, but we understand it is copied from ancient patterns, and at all events it cost but little, and may be considered to have been merely put in as being preferable to plain glass; the money in hand not being sufficient to buy stained glass of a superior character. These windows have been glazed at the expense of the Dean and chapter. The east window (a triple lancet) will we hope be given by some munificent ecclesiologist, who will thus materially aid the noble work of restoration; if it be not presented, we think it would be better to glaze it temporarily with plain "dulled" glass than to put inferior painted glass in so prominent a place.

Durham Cathedral.—[All our readers who have heard of the disagreement among the subscribers for filling the central triplet of the

Nine Altars Chapel with stained glass, will rejoice to find by the following circular that the dispute is amicably settled.—*Ed.*]

“*Durham*, Nov. 14, 1848.

“*SIR*,—In consequence of the differences of opinion which have arisen among the subscribers, the Dean and Chapter of Durham have found it their duty to withdraw the permission granted by them to members of the University of Durham to place stained glass windows in the cathedral.—The original object of the subscribers being thus rendered impracticable, we, the five members of committee, who, as the acting majority, signed ‘The Statement,’ and the four subscribers who signed ‘The Reply’ of the opposition, have united to devise some plan of keeping the money that has been raised together.—And we have, after consultation, unanimously agreed to request each subscriber to permit his subscription to be paid over to the Rev. J. Pedder, Bursar of University College, and the Rev. P. Rudd, Chaplain of University College, to be by them held in trust for glazing some window of the cathedral, excepting the five central lights of the Nine Altars Chapel, at a future time, if permission for that purpose can be then obtained from the Dean and Chapter. And in the mean time efforts will be made to procure additional subscriptions.”

S. James, Trowbridge, Wilts.—The restoration of this fine Third-Pointed church, briefly noticed in a former *Ecclesiologist*, is now completed. The architects are Messrs. Manners, of Bath, and it is said that the sum of £7,000 has been expended. The whole of the chancel has been reconstructed, as well as some portions of the nave; the fine roof and the arcades are well restored, and the architectural portion of the work appears in general to be well executed, and, as far as we can judge, a real and complete restoration. The Third-Pointed work of this church is unusually elegant; the arcades light and beautiful, and the roof of the nave, though of flat pitch, is a very fine one. There are north, south, and west porches, all of which have good groining, the two former with parvises. The tower is engaged, opening to the nave by a tall narrow arch, through which is seen the west window and an elegant groined cieling. We may observe that stone groining is very frequent in this part of the country. In the north chapel of the chancel here, there is a groined roof of remarkable character forming a segmental arch. The window tracery is good for the style. The windows at the east end of the chapels of the chancel have seven lights, that on the north being continued into a reredos. With regard to the fittings and arrangement of the church, the most laudable circumstance is the total absence of galleries. In other respects there is much to blame, but more particularly the disposition of the pews down the centre of the nave, so as to leave no middle passage to the chancel. The pews themselves are of oak, low, and well executed; but this most unfortunate arrangement spoils the good effect of all that has been done. In the aisles the pews are set facing north and south; the pulpit has some good wood carving, and seems to be quite new. The prayer-desk faces west, and is in the nave. The chancel is seated stall-wise; the altar enclosed with rails, within which are two chairs, of cinque-cento work. Many windows, especially in the chancel, are filled with modern stained glass,

the offerings of private munificence; but we regret that we cannot speak highly of the quality of most of them. The organ, a large old instrument, is made to occupy the south porch, the propriety of which arrangement is very doubtful. But we are at a loss to suggest any good position for it in this church, for it would probably not have been admitted into either of the chapels of the chancel, which are private property.

Clifton Hampden.—[We have much pleasure in inserting the following letter.—ED.]

"SIR,—You are somewhat hard upon us at Clifton Hampden, but I hope you will allow me, as a constant reader, to say a few words in our justification. With respect to the 'Old Font,' I am glad to see that Mr. Freeman has already sufficiently answered your August Correspondent, leaving only for me to say that for the 'dial-fashion' of the font we were indebted to the taste of Wyattville, who designed it, and Mr. Powell, the last curate, who (after having melted down the ancient leaden font, which, in common with most of the churches of Dorchester Peculiar we possessed) presented it. It was set in the churchyard that it might *not* be desecrated. As to the 'crowning abomination, the climax of unreality and irreverence . . . family stalls,' I have only to say in our defence that they *do not exist*. Stalls there are in the chancel; and when a choir, however humble, can be set on foot (a work of some time and expense), I hope they will be occupied only by the choir and the officiating clergy; but for this (for many reasons) we must wait awhile. At present the stalls are used (on Sundays and other days when the nave is full) the one side by the present curate, his family and servants, and the other by any strangers who may happen to attend, or by visitors at the parsonage. Be assured that both the curate and myself, as far as I have anything to do with the matter, would greatly prefer that the chancel should be confined to its legitimate object, and that the place in the nave occupied by the reading-desk should be appropriated to the use of worshippers. I do not ask you to insert this letter, but merely wish to show you that the present arrangement (no seats being absolutely reserved) is not, as you suppose, irreverent or unreal, and yet that, such as it is, we consider it capable of improvement, and only wait a more convenient time to carry out our intentions.

"I am, Sir, your obedient Servant,

"HENRY H. GIBBS."

S. Nicolas, Hilfield, Dorset.—This church has been satisfactorily restored and enlarged by Mr. R. J. Withers, of Sherborne. It was nothing but a debased chapelry (30.6 × 13.0), with a west door and a rude west bell-cote. This is now a nave, a better door being inserted, and some buttresses being added, and the bell-cote removed. A simple chancel (15.6 × 11.0), in plain Middle-Pointed style, has been added, with a good three-light east window, a two-light window on each side, and a door (to open into a "proposed sacristy") on the north. A new bell-gable is added between the chancel and nave, and crosses crown the other gables. The new arrangements comprise simple open seats in the nave, a lectern at the south-east, with a low pulpit on the opposite side, no screen, longitudinal seats in the chancel, a

sanctuary fitted with encaustic tiles, and a properly vested altar on a footpace. We regret the position of the door, north-west of the chancel, interrupting the stalls, and still more a west gallery (for which however Mr. Withers is not answerable) entered from the outside. In other respects this is a pleasing and satisfactory little work, full of promise for the young architect who has accomplished it.

NOTICES AND ANSWERS TO CORRESPONDENTS.

SUCH of our readers as have applied themselves to the study of Monumental Brasses will be familiar, by name at least, with the fine instance of an Austin Canon at Cottingham, Yorkshire. The entire composition measured nearly nine feet by four. The church has lately been refitted under the directions of Mr. Lockwood, architect, of Hull. The slab having been broken, Mr. Lockwood has placed the parts under the altar, so that one-half of the canopy lies alongside of the other, and the figure is loose in the vestry. The altar (which is stone *with a wooden top*) being fixed, the legs are placed on the metal itself!

S. Laurence, Reading.—We are glad to hear that Mr. Ferrey has declined to carry on the further progress of the works at this church, because he is not permitted to do them correctly. For much already done in this restoration, unfavourably commented upon by us in a former number, Mr. Ferrey, we are happy to hear, is not responsible.

"A Catholic Layman" is informed that we had proposed an article on the subject to which he refers, previously to our receiving his letter. We claim to ourselves the same privilege regarding new churches, which in common with other reviews we enjoy in respect of books, that of noticing them at the time and in the manner which we think best.

We shall be most glad to receive help of any kind from *Juvenis*, though we cannot promise to find room for his contributions in our crowded pages. The proposal that he makes must be communicated to the *publisher*, whom alone it concerns, not to us. The specimen-paper sent would be a valuable addition to the collections of our Society, but is less suited for publication.

We exceedingly regret that the Reports of the meetings of the Oxford Architectural Society reached London only on the 27th, far too late for insertion in the present number. Several letters, such as those of C. F. H., and *Clericus Sarisburiensis* are, for the same reason, too late to be answered this month.

The *Hierurgia Anglicana* is at last completed. A notice, prepared for this number, has been unavoidably postponed.

The complaints we have before often made of want of space must be repeated, in the case of this number, as our only excuse for delaying the reviews of several interesting publications, besides new churches, and restorations, as well as answering more at length, and profiting by the advice of, our numerous correspondents. All arrears of this kind we hope to clear off in our next number.

Received—D. E. E.—*Juvenis*.—C. D. S.—A. D. W.—R. R. L.—E. T.—W.—F. R.—W. C. B.—F. C. H.—W. E.—G. E. S.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXX. — FEBRUARY, 1849.

(NEW SERIES, NO. XXXIV.)

THE ECLECTIC REVIEW ON THE LITERATURE OF GOTHIC ARCHITECTURE.

WE are conscious of occupying a double position, and of having to play two parts; not more so indeed than various of our contemporaries, but still we have to do so. We find ourselves on the one hand the advocates of what the unhealthiness of the times has invested with the character of being a certain school of theology; we do not shrink from the avowal. As devoting ourselves to the study of Church Architecture we are in the first instance compelled to realise what it is of which that is the symbol;—believing, as we most fully do, that if there is any such thing in England as Church Architecture, it must be the architecture of a Church, and that that Church, in order to be one, must hold some definite views. Hence our exclusiveness, as people deem it. But on the other hand we are an Art-journal. We wish to appropriate the best of art for the Church; but before we reach this stage we must realise what that best of art is: a task in itself critical, and therefore in some respects alien to the dogmatic certainty assumed in our first position. This latter aspect brings us into contact with sundry of our contemporaries who are themselves more or less Art-journals, and who are also aiming at attaining an ideal of art. With them we are most willing, as far as we can consistently with higher duties, to co-operate; to aid them, and to receive their assistance towards our mutually attaining this ideal, in the firm conviction that *magna est veritas et prævalebit*. If they realise any truth, so much the better, for any truth is, as far as it goes, an approximation to *the* truth. And we should have but a very feeble grasp of the latter, if we envied others the possession of any adumbration of it.

With these feelings we beg to introduce to our readers, with consi-

derable commendation, a remarkable article on the literature of Gothic architecture, which has lately appeared where least one should have expected,—in the “*Eclectic Review*” (the Independent organ) for January, 1849. The scope of this ably written article is the present state of Gothic architecture, and its views are, if we may so speak, the same as ours, *minus* the Catholic Church. The writer, writing as a man of the world much more than as a “Congregationalist,” has a real love for and appreciation of the excellence of what he does not scruple to call Christian architecture: in which he goes so far as to speak of symbolism in the following terms:—

“In the mediæval times, symbolism in truth played an important and artistically beautiful part, however far carried beyond chaste or reasonable limits, and prostituted to the service of doctrines false and in character heterogeneous. One who will calmly examine the matter can scarcely fail to perceive this symbolism to have been the parent of much that was most essentially characteristic in the specific architectural development, and very much of beautiful fitness, and prevailing consistency of treatment, as well in the subordinate as the general expression and meaning of the parts. But most of the writers mentioned have carried their interpretations to a contradictory and fanciful extent. The rose must bloom some hundred summers ere it come to be accepted as the symbol of love; and as much perhaps of the symbolism of the mediæval Church was the offspring of its architectural developments, as their parent.”

If anything which we have ever said has tended to leave the impression that we do not hold the self-evident truth contained in the last sentence, we request that this may be taken as an explanation. We have too much respect for the talent and judgment of Durandus himself, to suppose that he thought otherwise. But the style of writing in vogue in his days made him cast his “*Rationale*” in a dogmatic form, which would be very likely to lead to misapprehension in these times when a more flowing and rhetorical method of expressing one’s ideas has grown up. Of course we cannot have above a certain amount of sympathy with a tone of feeling in which the Church is not an element; but what we can, we tender most readily. The article is, on the whole, so sound in its architectural criticism, that we do not think it worth while to make many special extracts.

We are ourselves alluded to *passim*, with quite as much commendation as we could expect from such a source, that is, of course, the praise being interlarded with blame for our assumed religious bigotry. Still, however, it is clear that our position has not been quite misunderstood by the ingenious writer.

“Of the old fable of the fly and the wheel we are forcibly enough reminded, while detained by one particular section from out the general mass of active inquirers and talkers about mediæval architecture, who have sprung into public life during the last ten years. The *Ecclesiological* party is a party narrowing the study of mediæval architecture to its ecclesiastical bearings—thus overlooking much of that remaining from the past most peculiarly addressed to the wants of our own day—discoursing of this partial study under the style of Ecclesiology, as a *science*; and with most conspicuousness and purity represented by that Society, once, for a brief interval, so prominent and active, and

widely known, as the Cambridge Camden, now leading a quieter existence under the title of the Ecclesiological.

"This party has actually done *something* for the increase of our knowledge in this direction, much alloyed with exaggerated pedantic emphasis on specialities, and general Puseyistical religious leaven. It *claims* to have done much more,—to have been, in fact, originative of that tone of thought and feeling, of which it has been only an accidental embodiment. For as we have already estimated, this general transition of taste is altogether a much larger matter; belongs to the spirit of the age, not to that of the Universities, or of the Tractarian portion of the Establishment. This party, indeed, has been characterized as much by its petty pedantry, its arrogance, and ill-considered positiveness of assertion, as by its love of ancient art. Hence no slight feeling of hostility was, at one time, roused against it among the professional architects; a feeling evidenced very strongly in some articles which appeared in 'Weale's Quarterly Papers,' articles not themselves revealing any very sure or deep artistic insight in their professional authors. The Ecclesiological party has, as far as the leading architectural forms are concerned, attached itself to a right principle—*pro tem*.—a principle fitted to our present capabilities; in advocating simple revival. But it is plain, they would not be competent to grapple with the 'To-come!' Precedent! precedent! may last our time, and advantageously; but no longer. And, in themselves, it is but a factitious, inconsistent life of their own, of which these Ecclesiological sticklers for the minute material forms of that Church, against whose spiritual dogmas, typified and represented by these forms, they profess to *protest*, show themselves possessed. The Church of England stands but a great compromise, as it is. These men would make the compromise and the inconsistency yet more glaring; in that Church's structures, its services, its vestments, its entire outward conduct. To the cause of architectural revival abstractedly, this pseudo-Romanism of a party aiming to forward it, cannot but have produced evil. The question is properly a purely artistic one. As such it should be viewed, and as such exclusively, unmixed with alien matter; handled only with regard to its deep general artistic bearings. These, indeed, would be found important enough; affecting as well society at large as the artist and amateur in particular."

We are not surprised at the misapprehension pervading this extract, it is a natural one for a writer to fall into who can have had so little opportunity of really sounding the feelings of Catholic members of the Church of England. We do not "narrow" the study of mediæval architecture; far be it from us to attempt to do anything at once so foolish and so bigoted! What we do is to "narrow" to ourselves that portion of it which we mark out for our own especial studies, and at the same time to *extend* these same studies of ours into departments of learning which can by no stretch of language be called architecture. By these two processes we arrive at the result, which we term Ecclesiology, the science, so to speak, of the outward worship of The Most High. So long as the mouldings of a church window, or the capitals of a nave arcade are in question, we and the architectural antiquarian are traversing common ground. When he turns himself to mediæval fortifications, we part company with him, not because we despise his study, but simply because it does not come directly within our own field of labour. But we neither dislike nor under-rate his pursuit; all we claim is that he should not dislike nor under-rate us, when we leave him on Tower Hill, to turn over the rubrics of some

ancient Missal, or to decypher the music of some venerable antiphonary.

We can hardly comprehend how the reviewer can make this reprehension of us tally with another Carlyle-like sentence further on.

"Eclecticism, though the highest virtue, the last and best attainment of criticism, is in the practical pursuit of the theoretic arts, as in morals—the practical art of life—the most emasculating vice, the most uncertain, treacherous *ignis fatuus*: a principle of pseudo-life, ever without fruit or result. If the artist or the life-battler would effect aught consistent or real, he must work out *one* rule of action, and adhere to that and make it fruitful."

The writer does, indeed, a little lower, seem to endeavour to draw a distinction between "rules of action" and "ideas." In practice, however, we imagine, he would, to use his own phrase, find this an "*ignis fatuus*:"—for what is a "rule of action" but the subjection of one's actions to some one idea to which we submit our obedience? *We* have taken up a single rule of action, and are accordingly taxed for bigotry.

Mr. Pugin, on the other hand, though he does not escape a rub, is the idol of the reviewer's admiration. We do not object to this; only we claim a share of the same indulgence. We cannot but be apprehensive, that our not having obtained it may arise, in some degree, from a jealousy of the "Establishment" as such, unworthy of the general tone of the article. As far as the narrow-mindedness which comes of religious dogmatism is concerned, Mr. Pugin and we stand upon precisely the same footing towards the Eclectic Review, the difference between us being, that he does not, and we do, believe the Anglican Communion to be a branch of the Catholic Church.

We think that the reviewer has hardly done justice to the first work which so much as pretended to introduce the English reader to anything like an œcumenical appreciation of mediæval architecture, or to solve the riddle of its origin. We mean Hope's "*Historical Essay on Architecture*." However future research may dispose of this or that individual theory or opinion in it, the work in its entirety will remain a landmark of the first magnitude in the land of the philosophy of architecture, even in the incomplete and posthumous shape in which it appeared:—much more would it have done so, had its author been allowed to fill up his outlines, and mature his views.

We are not familiar with the periodical in which this article has appeared, and cannot therefore tell whether its tone is the one which is now common among Independent Dissenters, or whether it is an accident—the production of some man of letters, who, happening not to be an Establishmentarian, and happening to be an Independent, has published it in the organ of that sect. If our former supposition be correct, it testifies to a wonderful toning down of Puritanism in the body; e.g. the writer's divers comparisons from Shakespeare. The history of this change which has to a great extent certainly come over the Dissenting world, is not for us to investigate,—either in its origin, or its results. One quære we will throw out. How far has the establishment of the United States tended to produce it? Puritanism was a conve-

nient and a workable thing amongst Pilgrim Fathers, but it is not quite so much so to Presidents, and Ministers, Senators, and Representatives, and Diplomatic Agents. We do not wish to commit ourselves to the assertion either of the change being for the better or the worse. It may lead through the paths of beauty and of common-sense to the Catholic Church. It may on the other hand be the high road to that Church of the Future, with which the final struggle will probably be,—to sensuous, intellectual, æsthetical, Pantheism.

MANCHESTER CATHEDRAL CHURCH.

To the Editor of the Ecclesiologist.

SIR,—The elevation of the collegiate and parish church of Manchester to the rank of Cathedral of the newly-formed diocese, necessarily suggests to Ecclesiologists the questions of how far it is fitted for its new destination, and by what means it may be made more worthy of its exalted position.

In many respects this Cathedral church possesses advantages above its fellows. Its smaller size and open roodscreen, and the fact of its nave having always been used for parochial worship, entirely do away with the objections which have usually been raised against the appropriation of the choir to the surpliced ministers alone.

The carved tabernacles of the stalls are of unusual magnificence, and the double and in some parts even triple aisles, give a rare intricacy of effect to the edifice, but seldom seen in our English churches of the same size.

The style of the building is unhappily Third-Pointed, but the church nevertheless presents a very fine example of that date; and if the organ were removed from the west end into one of the choir aisles, and the galleries were destroyed, the nave filled with open benches instead of pews, the walls and roofs painted, and the windows filled with stained glass, but little would be left to be wished for in internal effect. These matters, however, I believe, are in a great measure now in progress.

But the chief fault of the Cathedral is its external appearance. The double and triple aisles, from the great breadth they give to the church, make it look lower than it really is, and the absence of transepts, and the single tower at the west but too plainly set it forth as the parish-church of Manchester rather than the Cathedral of the diocese. The church also stands in the very lowest part of the city, and its flat-pitched roof does not show itself above the buildings amongst which it stands, nor is its small western tower to be seen in a distant view of the town.

The new Roman Catholic church, on the contrary, is erected in the very highest part of the city, and its lofty and beautiful spire is one of the first objects that arrest the eye of the stranger. Surely the Churchmen of Manchester ought not, if possible, to allow the Roman

Catholic church thus to seem of greater importance than the Cathedral of the diocese. I cannot but think that much might be done to give the latter building an appearance of greater consequence. First, I conceive that a high-pitched roof should be added to the nave and chancel, and this would at once make itself seen above the surrounding buildings. The long line of leaden roof, unbroken by transepts or central tower, would have a striking effect perhaps unequalled by that of any other edifice in England. The wonderful improvement that this would make in the external appearance may perhaps be slightly judged of from the effect of this noble feature in the somewhat similar churches of Norfolk. I trust that I may not be accused of advocating *unreality* of construction in thus urging the adoption of a high-pitched roof, though I am not recommending the removal of the internal flat panelled cieling. These cielings are very excellent examples of their kind, and we cannot in these days afford to destroy fine specimens of the sort; although we may much wish that the church had originally been built with a stone groin,* or with an open foliated timber roof like those of Norfolk and Suffolk. The high-pitched roof I recommend on the grounds of its own utility, and these I think it would be needless to recapitulate. The naves of Peterborough and Ripon Cathedrals each furnish ancient examples of flat panelled cielings within, and high-pitched gables without, and I conclude that under the peculiar circumstances of the case there could be no objection to this arrangement being copied at Manchester.

The portion however of this Cathedral which is best seen, and which in most instances is that upon which the utmost cost and care have been lavished, is the west front. This perhaps is poorer in effect than any other part of the church. The ends of the aisles are quite plain, and the tower, though of very excellent detail, is much too small to be the only one for a building of such importance, and has moreover the appearance of having been designed for a spire which has never been erected. Two or three years ago it was stated that this tower was so much dilapidated that it would require to be taken down and to be rebuilt.

I would however strongly recommend that instead of this tower being re-erected, *two* towers should be raised, which should be exactly copied from the present one, but should both be crowned with lofty spires.

These towers should be placed at the west end of the outer aisles, and would thus be separated, as at Wells, by the west wall of the nave aisles as well as by that of the nave. This would give a west front of great breadth and magnificence, and would allow of the Cathedral possessing those usually important features, a west window of ample size and three western portals.

The church at present stands a few feet above the street, but is separated from it by ugly iron railings. If these were removed and a flight of steps the whole breadth of the west end formed the approach from the street it would give great additional dignity to the building.

* [The present piers would never have borne stone groining.—Ed.]

A new north porch also of somewhat similar character to those at Beverley, Canterbury, Gloucester, or Chester, in place of the present miserable erection, and a leaden spire on the Chapter House in addition to what has been before mentioned, would make the Cathedral church of Manchester one of which the city and diocese might justly be proud. I cannot conceive that any difficulty would be found in raising funds to carry out these objects if the Dean and Chapter would but call upon their fellow citizens to assist them in the work. The inhabitants of Liverpool lately offered to build a cathedral if they might have had a Bishop, and Manchester (by far more wealthy) is by no means behind Liverpool in public spirit.

The Dean and Chapter of Canterbury have, we have seen, within the last few years added a new tower to their cathedral, and the city of Sydney, so much smaller than Manchester, is now erecting a metropolitan church with its three towers. Surely then the great commercial capital of the north might easily find funds to build two towers to its Cathedral, and to make the other alterations that have been spoken of.

I have the honour to be, Sir,

Your obedient servant,

W.

COLONIAL CHURCH ARCHITECTURE.

CHAPTER XI.—NEWFOUNDLAND.

WE feel that we need not apologise for introducing the following very interesting notices abridged from the (Newfoundland) "Times," of December 6, 1848. The appreciation of the necessity of realising a national style of wooden Christian architecture, and the attempt to meet it, of which the second church affords the proof, are peculiarly important facts. We should be very glad to be in possession of more detailed information on this head.

S. —, *Petty Harbour*.—"The church at Petty Harbour was consecrated by the Lord Bishop of the diocese, on the Feast of S. Andrew the Apostle. His Lordship was assisted on the occasion by his chaplains, the Rev. Messrs. Bridge and Blackman. The clergy, eight in number, occupied the chancel, which is a new feature in the churches of this diocese, and one which, we trust, will be copied and adopted in every possible case. The convenience and beauty of such an addition were fully exemplified on this interesting occasion. The Bishop preached, and, assisted by his chaplains and the Rev. the Missionary of the settlement, administered the Holy Sacrament of the Lord's Supper to a large number of communicants.

"There were many visitors from S. John's, and it was pleasing to see the humble cart of the poorer classes, with the carriages of the more wealthy. A collection was made towards the expense of fresh painting the church; the amount of which was £10 19s. Several handsome and valuable offerings were presented, which, with the names of the

donors, were recited, by the Bishop's desire, at the usual time of publishing notices in the church. Among them we heard mention of a silver Communion service, a font of stone, a rich cloth or covering for the holy table, and a carved seat for the minister. Mention was also made, in terms of just commendation, of the exertions of the inhabitants themselves to complete and furnish their church in some way suitable to its high and holy uses.

"The Bishop with his friends and visitors returned to S. John's in safety, and, we might venture to say, in joy and thankfulness of heart, before the short but eventful day had closed.

"There was Divine Service in the evening, at half-past six o'clock, in the Central School, when the Bishop again preached; and after the service a supper was given to the tradesmen, labourers, and others employed at the cathedral, to the number of sixty or upwards. The Bishop said grace, and addressed the workmen at some length, expressing his approval of the manner in which the work had proceeded, and particularly congratulating them on the unanimity and good fellowship which had existed among them during the whole year—concluding with the motto which the men themselves had inscribed on their flag, 'GOD SPEED THE WORK!'"

S. Thomas, Pouch Cove.—"The new and beautiful church at Pouch Cove, for which, we understand, the settlement is indebted to the charity of the Rev. Charles Palaiet, formerly Missionary to this and the other out-harbours of S. John's, was consecrated on Monday last, the 4th inst. Some attempts have been made in the details of this church to return to the original character of wooden buildings, by introducing narrow windows with pointed angular heads, instead of the arches, (barbarously called Gothic,) more commonly used in these Colonies. The pitch of the roof also is very sharp, the effect of which inside, (the cieling being fastened to the rafters,) is strikingly grand; though the height of the building externally, through an unfortunate departure from the original plan, is unreasonably, we might almost say painfully, exaggerated. However, the strength of the structure was fully proved on the day, and at the time, of Consecration, by violent gusts of wind from the north-west, the side which is most exposed. This church also is provided with a commodious chancel, of much better proportion, and in better keeping with the nave than at Petty Harbour. This circumstance, we suppose, may be accounted for, by the church and chancel having been designed and so built together; whereas at Petty Harbour the chancel was a subsequent addition. On the whole, we would venture to recommend the church of S. Thomas at Pouch Cove as the best pattern, (except always its towering height,) for wooden churches, which has yet been exhibited in this diocese. The internal arrangements are very simple, and satisfactory because simple. The seats, as at Petty Harbour, are all of the same size and character, all open and free: and the inhabitants can meet and unite as one family, without any distinction of rank and fortune; all as children of the same FATHER and brethren of the same LORD. The pulpit, prayer-desk, lettern for the Bible, holy table, and Communion-rails, are all of black walnut, highly finished, from draw-

ings by Mr. Hay. A very rich chalice and paten of silver, and a font of stone, were presented by the same liberal hands, and out of the same charity and piety, to which the church itself is due : and none to whom that reverend gentleman is known, will be surprised to find, that his chief and most costly gifts have been bestowed upon the most remote and least observed of his churches.

"The distance from S. John's (eighteen miles over an unfinished road,) precluded the attendance of visitors. The Bishop was assisted by the Rev. Messrs. Bridge, Tuckwell, Fleet, and Rozier. The clergy were in the chancel, and the body of the church was filled by the inhabitants themselves, who have manifested great interest in the work. They brought over the new pulpit from Flat Rock, a distance of six or seven miles, on the morning of Consecration, starting with it as early as two o'clock, that it might be fixed in time for the service. They dragged it through the woods, and over several deep bogs, and deposited it at the church-door, surmounted by a flag, with many a hearty cheer, by daybreak. It was duly fixed before eleven o'clock, and occupied by the Bishop in the usual service.

"The same loud, characteristic demonstrations of joy and respect were exhibited as at Petty Harbour, by the repeated discharge of sealing-guns ; a large body of the inhabitants following the Bishop and his friends, through the whole length of the settlement, for that purpose.

"Winter seemed disposed to make an attempt to assert his rights of time and place ; but the little snow which fell, did not remain on the ground, and nothing occurred to hinder, or mar, the holy pleasures of the day of dedication : a circumstance which deserves to be regarded, at so late a season of the year, as a subject both of wonder and thankfulness.

"We understand this is the seventh church consecrated by the Lord Bishop of the diocese during the present year."

PISÉ BUILDING.

[We insert the following practical paper by desire of a correspondent. The method suggested is certainly economical, and may be very useful for schools in poor localities. We have some reason to think that what our correspondent calls Pisé building is common in Devonshire and the south-west of England, and known by the name of *cob*-building. We should be glad of information on this head from our readers and correspondents in those counties.—ED.]

THIS style of building, which is well adapted for schools, stables, out-houses, garden walls, and even dwelling-houses, is so named from an obsolete French word, which signifies *to ram* ; and if *carefully* constructed, is one of the coolest, warmest, driest, cheapest, and most durable that can be erected. Pliny says of it,—for it dates back to his time, and probably much beyond it,—that, if the walls are built perpendicularly, and kept dry, they are eternal. The substance of which

it is composed is loamy gravel, such as will make a good hard gravel walk ; it is rammed in frames till the rammer ceases to make any impression, and sounds as if it were striking against a stone.

Foundation.—The foundation must be at least two feet deep, and one foot wider than the intended wall ; and if any part of it is soft, it must be made good by piles : or a thick plank of sound timber must be laid over the defective part. When the trench is dug out the intended depth, a layer of small angular stones, such as the gravel itself will supply, is to be laid evenly along its bottom, and rammed into the earth till it has the appearance of a newly-made Macadamized road, as it appears after a shower of hard rain. The pisé gravel is then to be spread evenly over it in small quantities, about half a bushel for a yard in length, and rammed as long as the rammer makes any impression. This is to be continued till the pisé work has attained the height of six inches ; then another layer of stones, and so on alternately, pisé and stones, till it reaches six inches of the surface. The foundation being so far prepared, is continued with stone or brickwork till it rises to the surface ; and then is to be contracted to the given width of the wall, till it rises six inches above the level of the ground. The last course should be laid in Roman cement, or with flat squared stones or slates, so accurately adjusted as to prevent the rising of the damp.

The Walls.—When the foundation is thus finished, the frames are to be fixed on it by resting them on the projecting part of the foundation, and held together by T-headed bolts and screws, screwed up perfectly tight, and adjusted so as to be exactly perpendicular. The frames are prevented from collapsing by the wall at the bottom, and at the top by pieces of wood called guides, placed three feet asunder. The frames being thus fixed, the labourers get into them, and the pisé gravel is brought to them half a bushel at a time, for a yard in length (or more or less, according to the thickness of the wall). This is to be spread evenly, and rammed till the rammer can make no impression ; and so the work proceeds, till it fills the frame to within an inch of the upper bolts : care having been taken to get the larger stones* into the middle of the wall, so as to leave the surfaces smooth.

When the frame is thus filled, the lower bolts are to be unscrewed and taken out, and the upper ones slightly loosened. The men standing on the wall then raise the frame bodily by means of the upper bolts, (which remain in their places), till the lower holes rise above the top of the wall ; the lower bolts are then put in again, and screwed up, so as to fix the frame on the wall, in the same way as it was fixed on the foundation, and adjusted so as to make it perfectly perpendicular, and the work is proceeded with as for the first course.

Doorways and windows.—Wherever doorways or windows are required, partition-boards, of the breadth of the wall and height of the frame, are to be put in on each side of the space to be left vacant, and fixed by bolts and screws and spare braces ; and as the wall rises, pieces of timber, about two or three inches thick, shaped like truncated wedges, are to be inserted,—with their base in the wall itself, and

* This may be done by inverting the rammer, and using the handle.

the opposite smaller surface placed against the partition-board : against these the door-posts and window-frames are to be fastened. If the windows are to be splayed, it can be done by putting in an additional parting-board, and adjusting it according to the extent of the splay. In like manner, if the building is to be of more than a basement story, sleeping timbers, overlapping each other, must be laid on the inner side of the wall, on which the floor-joists are to rest when the building is up.

The Gravel.—This must be of a loamy character, such as would make a good hard gravel walk, and the more stones the better, provided there is sufficient loamy matter to make them cohere. It must be used as dry as possible ; no cement is required, for it is held together simply by the force of cohesion ; but a little quicklime or fine sand, placed on a small board, (which may be suspended from the ends of the bolts,) will be useful to dip the bottom of the rammer into, to prevent the gravel from adhering to it.

Care of the walls while building.—The top of the walls must be kept dry by copings or other means, as bricks are protected while drying before they go to the kiln ; and should the gravel be at all wet, as it comes from the pit, it should be thrown up in the form of a long prism, and the sides raked down for use as they are dried by the sun and air. In case of rain the gravel should be covered with tarpaulings, but otherwise the more the heaps are exposed the better.

One course of wall may be raised upon another, as before described, immediately that the latter is finished ; but it will generally be more convenient, and make better work, to carry on the courses horizontally, and keep them of an equal height. When they are joined endwise, the ends should be slightly bevilled down, to make the joint more perfect ; and care should be taken to make the upper courses overlap the joinings of the lower ones, as in brick or stone-work.

The Roof, &c.—The roof should be framed and ready to put on before the walls are commenced, as the most dangerous time is when the timber is up, and before the roof is slated or covered with thatch or reed ; for there is then little means of protecting it, except by trusses of straw, as is done in brickmaking. As the outside angles are more exposed to injury, it is well to round them off while building, or rather not to form them at all ; which can be done by inserting an angle-piece in the inner corner of the angle-frame :—for two frames are generally joined together at right angles so as to make one solid wall at the angle instead of making one wall abut against the other, which would not be so strong. If any proof of the solidity of the walls be required, it may be given in the fact, that when the mason was pecking out four or five inches, to run up a flue in the wall, the flints broke rather than leave their matrix. This I witnessed myself ; and for its durability I was told by the Rev. J. C. Wright, late Rector of Walkern, and Fellow of Eton College, my kind friend and excellent instructor in the work, that there is a building of this kind at Ceuta, in Africa, which is known to have existed more than one thousand years.

Should the compiler of this article have failed to express himself with sufficient clearness, or should any further information be needed, he will answer any inquiry that may be made to him through the Editor.

The school he built himself is at Aston, near Stevenage, Herts; and there is another school, garden walls, and outhouses, at the rectory in the adjoining parish of Walkern.

Aston school was an oblong building, 45 feet \times 25 feet, and 11 or 12 feet high to the wall-plate: 16 feet high at the gable ends, bevelled down to the side walls, and finished above by a triangle of timber-work covered with lath and plaister. There was a one-foot partition wall inside to separate the school from the dwelling-house. The outside of the walls was floated with lime and painted with warm stone-coloured lithic paints. The expense for digging the gravel, which was found in the field where the school was built, and for labour in erecting the walls, was £30 15s. Let this sum be compared with what brick or stone walls of the same dimensions would cost, and the cheapness of the Pisé work will at once be evident. The plates and bolts may be sold as old iron, and the frames used for flooring, so that nothing is lost.


The foundation and walls were completed in five weeks.

The following apparatus is necessary for Pisé building;—

1. Frames; which are made of planks of two-inch timber and dowelled, of any convenient length—(those used for Aston school were 13 feet long.)—and of a breadth of about 4 feet, the average depth namely of a course: i. e., a course is 3 feet 3 inches high, 6 inches of the frame being allowed for its lapping over the lower course, and 3 inches at the top for the *guides*. The method of bolting the sides of the frames together has been described above.

To make an angle, there should be another (and generally a shorter) frame, provided with two projecting screws, fastened on to the frame by a double shoulder, by which the two frames may be screwed tightly together, so as to form the right angle. The inner angle of such double frame is guarded by a bent iron plate, about a foot long, three inches broad, and a quarter of an inch thick.

2. The rammer has a head about eight inches long, and its bottom is about five inches by three inches; the handle of any convenient length—say four feet. The head may be of oak, ash, beech, or any hard and heavy wood.

3. Guides: pieces of wood of this shape,  adjusted to the width of the wall.

4. Parting-boards: pieces of plank as high as the frame, and as broad as the width of the wall.

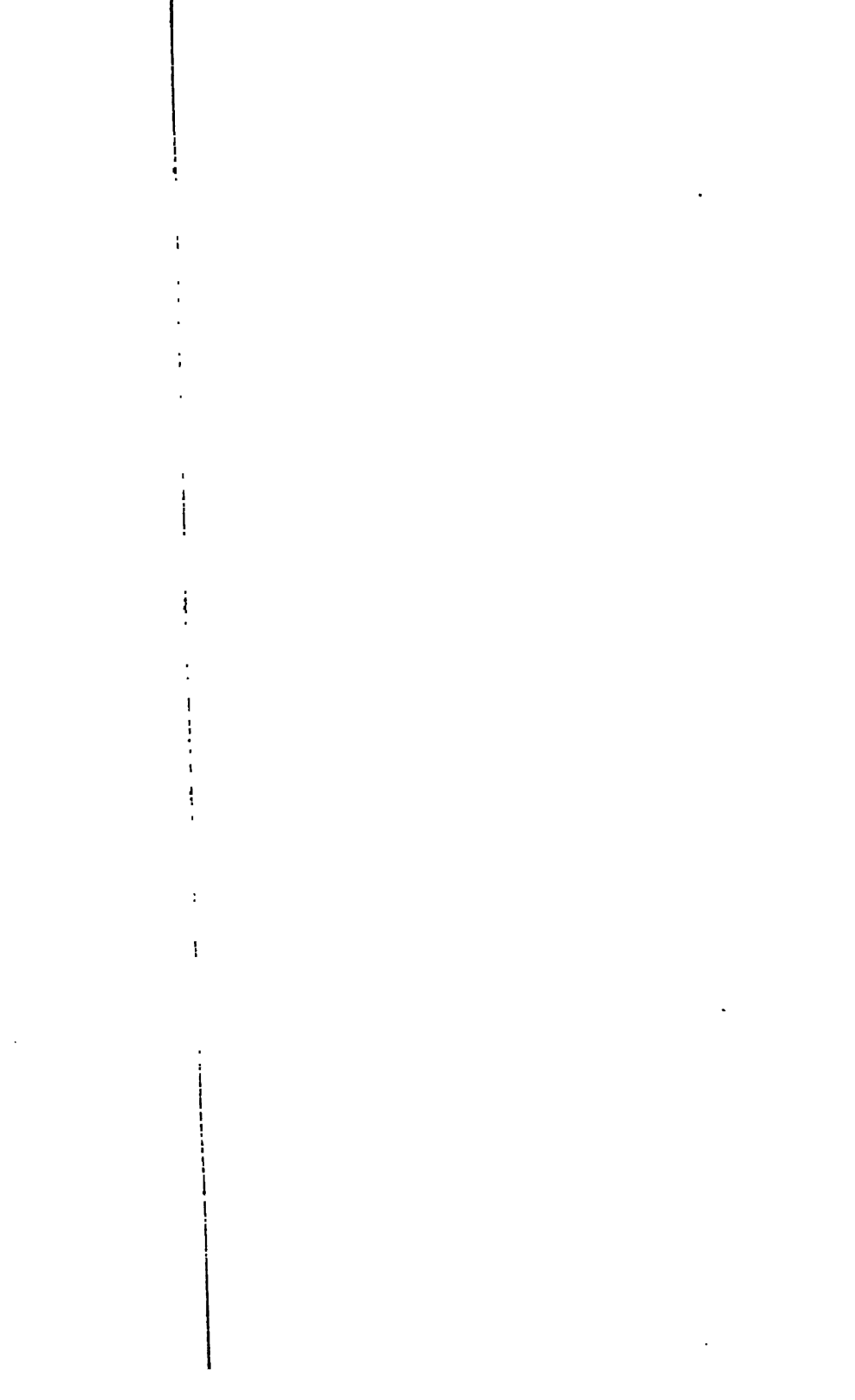
5. Iron plates, flat, with a hole in the middle, about eight inches by three inches, and a quarter of an inch thick, one to each T-headed bolt, to be placed on the screw under the nut, as additional supports to the frame, and to prevent the nuts from cutting into the frame.

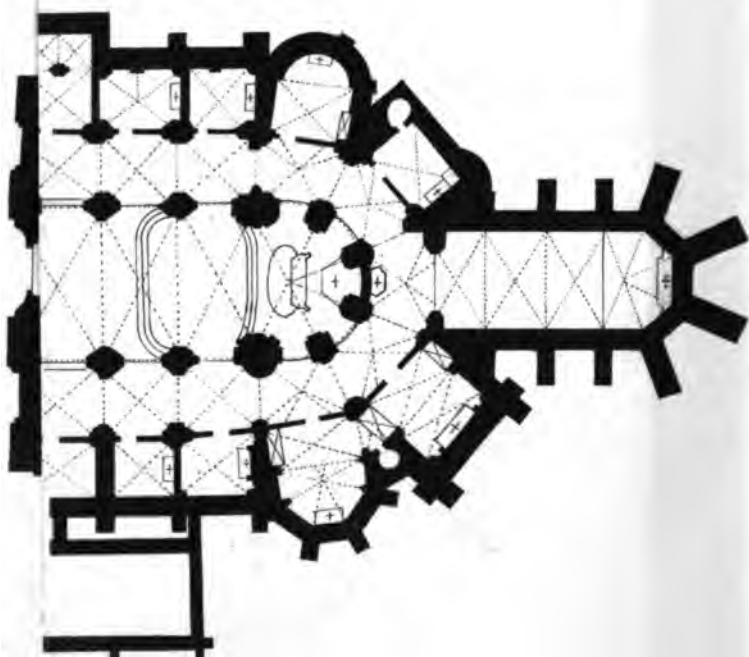
6. T-headed bolts,—their length depending on the breadth of the frames, which equals the thickness of the walls.

7. Bond-timbers, for the floor-joists to rest upon.

8. Truncated wedges of timber, for door-posts and window-frames to be fastened to.

9. Angle-pieces of timber, to be fixed in the angle of a double frame for the angles of the building, to prevent the Pisé work coming to an edge.





E FÉCAMP.

200. feet

50 metres

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A VISIT TO FECAMP ABBEY.

A Paper, read before the Oxford Architectural Society, by the Rev. J. L. PATTERSON, M.A., All Saints' Day, 1848.

I must apologize to the Society for the unsystematic character of the following remarks on the ancient abbey-church of the Most Holy Trinity, at Fécamp in Normandy, on the score that they have been hastily put together to fill a gap in the proceedings of this meeting, from slight notes made last summer at Fécamp, without any view to even this amount of publicity.

It was on a glorious morning in July last, that, accompanied by two friends, I committed myself to the conduct (more zealous than discreet or knowing) of a lad and his little Norman horse and cart, hired at the village of Goderville, about three miles' walk from the station on the Havre railway, which we may be permitted to call, for lack of a more exact designation, the Goderville-Road-Station.

The little church of Goderville had presented little to interest us as ecclesiologists; its pewed and galleried nave had indeed recalled us for a moment to our native land, but the reminiscence was soon quelled by the un-English heat of the sun without, and the equally un-English beverage (we were assured real *soda-water*,) which we quaffed before leaving, to jolt for some miles along a road forming the only blemish in the rich undulating country of the Pays de Caux, through which we were passing. The highly cultivated unenclosed country extended on either hand, dotted here and there with farm-houses surrounded by magnificent beeches and elms, till we neared the coast, when it assumed a more bold character, like the downs of some of our southern counties. Crossing a bold bluff, we almost suddenly came in sight of the town and port of Fécamp. The sea, studded with many ships, was on our left and front; on the opposite side of the valley of Valmont, into which we were about to descend, rose an almost precipitous range of hills: on the brow of that nearest to the sea stands the chapel, partly ruined, of Our Lady of Safety, to which, up the stony hill side, leads a path much worn with the feet of the many pilgrims who for hundreds of years, have, as they do to this day, laboured up, (some upon their knees,) to offer prayers and vows for the safety of those dear to them,—toiling all night in the deep. In the valley lay crowded together the borough of Fécamp, in one long straggling line from the port up to the abbey, broken by the towers of S. Stephen's church (of which the Revolution has vouchsafed to leave the choir and the towers) about midway, and near the head of the valley, or rather where it narrows to the bed of the river, rises on the extreme right of the traveller the noble abbey-church of the Holy Trinity. As its lofty tower and high roof lines rose upon the view by degrees, there seemed no end of the masses of building discovered by our nearing steps, and when it was full in view we could not sufficiently admire its noble and vast proportions and the air of majestic protection which it seems to

afford to the town and valley below.* If we had known them at the time, this was doubtless the juncture at which we should have burst out in the words of admiration, which I have since learnt, from the mouth of a worthy Bishop who visited Fécamp some years before us, viz., in 1120. "This place," he says, "is like an earthly paradise, situate in a fine valley between two hills, the sea being near at hand, and full in sight; a stream of limpid water, too, waters the valley, fertilising gardens, filling fountains, watering orchards. But the monastery, yet finer, is surrounded with goodly walls, roofed almost throughout with lead; so noble that it may be compared to the Heavenly Jerusalem, and it is called the gate of heaven and palace of the Lord. Gold and silver on all sides adorn the sanctuary, precious stones, and silk, and more precious holy relics, so that hither come many pilgrims from all lands, for it is dedicated to the Most Holy Trinity." In this same letter, when he has praised the excellent charity and the great learning of the monks, many of whom, he says, "knew the Holy Scriptures by heart throughout, yea, and lived more-over according to them," he goes on to speak with great admiration of a certain wonderful instrument, "made of many pipes of iron, which produce various sounds, so that it seems as though a goodly choir of young men and old, and children, were singing together. They call it," he says, "an organ; and some Priests I know who, *not having such themselves*, blame the use of such music." "Have they not forgotten," he adds, "that David appeased the fury of Saul with an instrument of music?" Alas, my story has but little to tell of these ancient glories: the lapse of ages did but accumulate more and more of these goodly and pleasant things; not least a noble library of many MSS., prints, and maps, and of three thousand volumes; but what time had so long spared, civil war destroyed in a few short months. One spring saw Fécamp the pride of Normandy, the object of veneration of a pious people, the home of hundreds of venerable and industrious men;—the next found it a heap of desecrated ruins, its community dispersed, its shrines plundered, the monuments of the piety of princes and people for a thousand years rifled and defaced. As we drove up to the house of our kind host, M. le Curé of Fécamp, facing the west end of the church, it was not without a feeling of congruity with this latter history of the abbey, that we spied one of the wretched withered sticks, (so often planted and so seldom taking root), called "trees of liberty," with its red cap and tricolour ribbons, and those three words painted over the three doors of the church, which have been so often said of late on the other side of the Channel, and apparently so little understood.

But it is time I should give you some architecture after so much general reflection on things as they have been and are. The west front is in the bastard Palladian of the last century, a cento of windows without glass, walls without roofs, urns, angels, garlands, and other devices added or applied to the old west front about one hundred

* [From Mr. Patterson's description we should imagine that an interesting parallel (as far as situation is concerned,) might be drawn between Fécamp and Whitby abbey churches.—ED.]

years ago, at the same time that the monks rebuilt all their domestic buildings somewhat in the manner of the new buildings at Magdalen or Corpus Christi Colleges.

Passing along the south side of the nave, we entered it by a door, which you will see laid down in the plan. The doorway is of very handsome Norman work, and reminded me of the south door of Iffley, though it is larger, and I think contains one more order. The whole has been newly restored with skill and care by the Government funds; the doorway is protected by an ample porch, of late Middle-Pointed work, also newly restored, into which we descended by several steps. It has stone bench-tables, for the accommodation of frequenters of the church, especially of the market people, who deposit their burdens there when they attend early Mass as they enter the town. Within the church we found ourselves upon a platform of a semicircular form of twelve steps, from which we saw, in most graceful perspective, the nave and its aisles, the north transept and choir, with its apse of First-Pointed; and behind the lofty monoliths of the apse, the graceful vaulting and shafts of the retrochoir, Lady-chapel, and other chapels at one glance. The nave, as you will see, is of ten bays, including two engaged western towers, of which the external vestiges are hid by the west front spoken of before; and one is occupied by the choir, which here, as in most abbey-churches, is protruded thus far into the constructional nave. The nave is, I should think, judging by its relation to the entire church, about two hundred and eighty feet in length; the length of the whole church being four hundred and seven feet, that of the transept one hundred and twenty-two feet. The height of the nave is seventy feet; of the central tower two hundred feet, or rather more. The first impression to an English eye, is that the church is too long and high for its width, which, as nearly as I can make out, is not more than thirty or thirty-four feet; but we should remember that the appearance of length has been greatly enhanced by the removal of a splendid jubé, of the fifteenth century, which was taken away in 1802, with the idea of making the services more audible, and the ministrants more visible to the congregation in the nave. It is now replaced merely by a low iron rail, which opens the view to the extreme east end. At the first glance, the nave and its aisles seem all of one period; but a little examination justifies the history of the church, which assigns it to several builders. The annals of the church seem as follows. There appears to have been a church in the valley of Valmont as early as the reign of Clotaire III., that is about the year 663, which is said to have been consecrated by S. Ouen himself. At least we may conclude that there was some certain tradition of the existence of such a church in the first half of the ninth century, when the Normans, being established in Neustria, their duke, William Long-Sword, the son of Rollo, ordered a palace to be built for himself at Fécamp, and the workmen refused to use hewn stones then found on the spot, on the score that they were probably the remains of a church destroyed in the Norman invasion. It is certain that this prince caused a church to be built here, in consequence of several Divine intimations received by him to this effect; and that his son, Richard I., whose reign

of fifty-four years ended in 996, deeming the then existing church unworthy of his high object, had it rebuilt on a much larger scale,—a work which his son Richard II. completed. As far as I could make out, there is no visible work of either of these two princes now in existence, unless one excepts the chapel of S. Nicolas, with its semicircular apse, and S. Peter's, between it and the Lady-chapel, which Cotman and De Lincy seem to ascribe to the end of the ninth, or beginning of the tenth, century. Perhaps I may be allowed the remark, that even comparatively modern writers, such as these, seem to have found it difficult to shake off that kind of antiquarian *gobe-mouche* propensity, which made our immediate forefathers ascribe all Romanesque work to very remote dates; or, as an old woman at Dorchester used to say, in more homely phrase, think, "that the Romans built all the pointed arches, and the Saxtons all the round ones!"

Early in the eleventh century the Benedictines were established here, and it seems to me that the earliest part of the existing church, saving these chapels, and that of S. John, with its polygonal apse, are the three first bays from the east of the nave, which I attribute to the first years of the Benedictines. The numbers of the monks seem greatly to have increased during this century; and accordingly, if we believe the author of the *Neustria Pia*, the third abbat, William de Roos, rebuilt the whole choir (including, I suppose, the first bay of the constructional nave), and the chanceau, or sanctuary, on a much larger scale, between the years 1082 and 1100. Up to that time the only altar was that of S. Saviour, which contained several precious relics, and was now transferred to the extreme end of the choir, between the two last piers of the apse, where it now exists. It was consecrated under the invocation of the Most Holy Trinity in the year 1106, by William, forty-eighth Archbishop of Rouen, and first of his name. It was not long after this that Baldric, the Archbishop of Dôle, whose chronicle I have quoted, visited the abbey. The twelfth century contributed considerably to the buildings of the abbey. In 1140, Henry de Suilly, fifth abbat, added much to the internal decorations of the abbey, and rebuilt the abbat's lodging with great solidity. Unhappily, twice during his administration the church took fire, in 1167 and 1170. How far these fires extended we have no means of ascertaining; but perhaps they affected the nave considerably; at least, an almost immediate successor of this abbat, Raoul d'Argences, either built or rebuilt the five westernmost bays of the existing nave, and the two towers and west front; which being much dilapidated at the end of the seventeenth century, were replaced by the existing front, to which I have already alluded. This was about the year 1200. In the thirteenth century little seems to have been done, till William de Putot, eleventh abbat, elected in 1285 and who died in 1297, reconstructed and augmented many of the domestic buildings of the monastery. He also built the Lady-chapel; and we owe to him the chapel of S. Andrew (the next chapel, on the south side, to the Lady-chapel), in which he lies buried, and one adjacent to the next chapel, that of S. John. Thomas, twelfth abbat, who died in 1309, built the two small chapels on the south side of the choir.

The English wars are probably account enough to give of the fact, that the fourteenth and fifteenth centuries added little or nothing to the fabric of the abbey, which, like most religious houses, bore not a little of the expenses of war in those times. We read of a fire in 1460 or 1470, which destroyed the great tower with its double vault, and melted the bells, which remained long unreplaced. It was not till 1505 that the able and most religious prelate, Anthony Boyer, Cardinal Priest, Archbishop of Bourges, and twenty-eighth abbat of Fécamp, assumed the government of the house, and for a series of years took delight in executing a costly series of repairs, both in the interior of the church and in the monastery. De Lincy's account of these works seems to show that they consisted mainly in the decoration and fittings of the choir, altars, screens, &c. They must have been in the most florid and gorgeous style of the Renaissance. Of all the goodly ornaments bestowed by this munificent prelate on the church, the revolution has spared but a very few; of which the chief is the pierced stone screen enclosing the sides of the choir; the large brass desk, from which the psalms, at such of the hours as are now kept in the church, are sung on festivals; and the Tabernacle of the Holy Blood, which is of white marble, exquisitely carved, and now placed behind the high altar.

Of the tombs and existing fittings I shall speak presently; let me first briefly review what I have said concerning the dates of the chief parts of the church. Beginning from the west, we have first the west front, a bad Palladian elevation of the last century. Then we have five bays of the nave, rebuilt or extended by the abbat Raoul d'Argences about the year 1200, in the First-Pointed style, corresponding with our architecture, of the beginning of Henry III.'s reign. Then we have three bays, which history ascribes to the first years of the Benedictines, that is about the beginning of the eleventh century. On these I am bound to say there did appear to me a difficulty in the similarity of the work to that of the other five; but I think an acquaintance with the Romanesque churches of the Rhine, will lead an impartial observer to attach some credence to the idea, that these bays are essentially the original work of the year 1007, or thereabout. In forming a judgment, we English should always remember that the very gradual fusion of styles to which we are accustomed is idiosyncratic. In Normandy, as in Germany, the pointed arch asserts its sway, and pushes out the round—not, as with us, gradually. And allowing abbat Raoul to have taken some liberties with mouldings, windows, vaulting,* &c., which it is very probable he did, I think it possible that near two hundred years intervened between these two portions of the nave. Next we come to the first bay of the choir (or last constructional bay of the nave), which, with the intersection, transepts, and chancel and apse, was built by abbat William de Roos, third abbat, about the year 1100. On the south of the choir, and in its south aisle, we find the elegant shafts and vaulting of the early part of the fourteenth century

* [We must demur to this claim of antiquity. Does Mr. Patterson recollect how pertinaciously, and yet how unsuccessfully, a similar claim has been urged in favour of Coutances Cathedral?—Ed.]

in the work of abbat Thomas, and in his two chapels. Next to these we have S. John's chapel, with its polygonal apse, which I rather incline to give to abbat Raoul, who certainly had a taste for apses of this kind. Then come S. Andrew's chapel and the Lady-chapel, both the work of abbat William, who died in 1260. Coming round to the north-east, we have first the small square chapel of S. Peter, and the apsidal chapel of S. Nicolas, which is the most ancient,—indeed, the only pure Norman part of the church. Further again, we have three early chapels (probably Raoul's work, or that of his predecessor, Henry de Suilly), in front of which are some very early Norman arcades : which brings us round to the north transept. In all these chapels, and in both transepts, there are altars, as also on either side of the choir gates ; and there is one outside the apse in the retrochoir, immediately behind the high altar. The font is in a chapel in the south transept ; if I remember rightly, it is a marble Renaissance basin. The Lady-chapel is very beautiful, consisting of three bays and a trigonal apse, of the most engaging period of the transition from Middle-Pointed, when the Flamboyant tendency has not degenerated into extravagance. I will say but one word concerning the glass, which is confined to the Lady-chapel ; the earliest is in a window of the Lady-chapel, on the south side, I should think of the thirteenth century. Next to this is a window, the southernmost of the apse, of the fourteenth century ; the subjects being the life of S. Louis, of great merit. The next, the east window, is of the same date. The next represents scenes of monastic life. The remaining three are fifteenth century, and are said to have been removed from the chapel of the virgins, which was destroyed in 1682.

As to the general state of the church, it may perhaps be interesting to say a few words. The nave remains much in its original condition. The massive piers, with their richly sculptured capitals ; the deep triforium, with its simple arches, enclosing two pointed niches, with a circular shaft and square abacus, look much as they did seven hundred years ago, saving a gentle primrose wash, which the zeal of the present excellent incumbent is rapidly removing. The chief blemish is a very large organ, which looks as if it made a great noise on occasions, and sits complacently in a west gallery, occupying the whole width of the nave. I think the most characteristic local features of the church are the great height, the apses, and the frequency of monolith columns, instead of our stout piers. This latter feature Gally Knight attributes very plausibly to the fact of Neustria, with the rest of Gaul, having been so thoroughly Romanized in the early centuries : might he not have added, to the simplicity of the Northern taste, when they first arrived in Neustria ? The place of the rood-loft is occupied by two Grecian somethings, like small summer-houses, with an iron gate between. The arrangements of the choir remain as they were left by abbat de Cauillac, about one hundred years ago, and consist of meagre wooden stalls, one hundred in number, now occupied by the pupils and masters of the seminary. The sanctuary is very roomy and handsome ; but the sedilia, being red velvet dining-room chairs, and the coronæ, &c., would make Mr. Pugin weep. Nor less would he be affected by a stupendous gilt canopy, supported by angels, clouds, etc., which rests upon

the monolith pillars of the apse, shaved away, and clad in unexpected long clothes of rich marbles. This was made, I think, for S. Denis, and transferred hither by the munificence of the respectable abbat de Cauillac. It is so handsome as almost to escape being ugly; and in Normandy, where the *Ecclesiologist* is not universally taken in, people admire it still, just as a few years since we used to admire Mr. Nightingale's monument, and similar atrocities, in Westminster Abbey; and even now admire the solidity and respectability of the great mahogany pews of some London churches. The altars and fittings generally are in the bad style of about fifty years since, and some I am sorry to say are much out of repair; for he who now represents the community whose rental exceeded forty thousand crowns a year, enjoys the income of an under butler, bestowed with grudging hand by a government as truly liberal as it is popular; and though "of wife and children, rent and taxes free," is not, you will readily suppose, "passing rich" upon such a revenue. After much delay the church is at length put in substantial repair; and perhaps when the blessings of liberty have brought our neighbours to their senses, the minister of Worship may find some money to re-embellish a church, which even now is one of the boasts of all the Pays de Caux.

One interesting relic of the fifteenth century is preserved in the south transept, over an altar, viz., a large sculpture of many figures, representing the death of our Lady; it is called the dormition, or *trépas* de Notre Dâme. The only ancient large tombs which the first revolution has left out of a great number, are, first, that of abbat Richard, or Aychard, the First, seventh abbat, who ruled the house only two years, which is in the chapel of S. Nicolas; he died in 1222. The second is abbat William de Putot, eleventh abbat, who died in 1297; this is in S. Andrew's chapel, and is a very beautiful raised tomb, much mutilated. The third tomb is that of Thomas, twelfth abbat, who died in 1309, in S. John's chapel. It is a mutilated effigy on a raised tomb. The fourth is that of Robert de Putot, thirteenth abbat, who died in 1326. This must have been a gorgeous tomb, having been covered with beautiful enamels of all colours.

The exterior of the church presents little to interest. The most favourable view is from the north-east; the elegant Lady-chapel with its apse and buttresses, surmounted by the bold and lofty apse of the choir, and that again by the central tower, stands strikingly on the brow of a considerable acclivity, and the sameness of a church of this date is thus agreeably relieved. Of the domestic buildings, but one mass, attached to the north transept, remains; but, as I have said, these buildings were not the original ones, and we are thus, as antiquarians, less tempted to regret them.

In conclusion, if you are not tired of so desultory a paper, I will say a few words concerning the history of Fécamp, especially with a view to its claims on our interest, as descendants of those who erewhile owned the same sovereigns as did Normandy, the ancient Neustria. Long before that fertile and favoured country had heard of fierce Rollo and his robber subjects, or rather followers, Fécamp was esteemed a place highly favoured by Divine Providence,—a legend which is yet in

the mouths of the peasantry and fishermen of Fécamp, even if we Niebuhrize it in the approved fashion of this day, still gives us to understand that the place was so esteemed in very early times.

The legend is this ; once upon a time, which in this case was about the year of our Lord 500, there lived a lord rich and powerful, named Ansegisus. He was a man righteous before God, valiant among men, and the great defender of his territories, the present Pays de Caux, against the incursions of the barbarous hordes about him. He also was diligent in dealing justice and judgment to his people ; for he was a Christian, and would have all men to live in the fear of God. One day, as his custom was, he went forth to hunt ; speedily a noble white hart broke cover, and away went the whole field after him for many a mile. At length huntsmen and hounds gained upon the chase, and beneath a fine tree, at the entrance of a deep valley, he stood at bay. On came the dogs, on came the huntsmen, and on came the good Lord Ansegisus, when lo ! all at once every man and dog of them but he, are suddenly fixed to the ground, and made a longer point at the stag than they had ever made before ; for it was not till the stag had walked over the foundation of Fécamp Abbey-church twice, and Ansegisus, following him, had staked out the ground, that, with much fear and reverence, his followers regained their powers, and helped to draw out the foundations. A solemn vow he made, with God's help, to finish the work : but this was not to be ; and when he died, the ground was still unoccupied, and soon was overgrown with weeds. Years went by, and Providence, says the pious chronicler, found none worthy to build the house of God ; till at length, under the reign of Lothaire III., that is about the year 662, the Pays de Caux was governed by a man as rich and powerful as he was good. Waning was his name, chief secretary and favourite of the king, and faithful governor of Neustria, then one vast forest. Meditative, like Isaac, he went abroad into the tangled brakes, to muse of heavenly things at even, when the damps of the forest suddenly struck to his heart, and in a burning fever he was near to death's door, when he was vouchsafed a vision of judgment, wherein he was, to his dismay and infinite grief, condemned because he had taken no heed to reclaim the place once consecrated to holy uses. Stern and inflexible was the voice of the Judge, and not daring to lift his eyes to the throne, he yet beheld with dismay the faces of the assessors confirming the sentence of the Judge. "Voiceless," he says, "I could but lift my hands to implore pardon ; a cold silence was the answer, till S. Eulalia rose and besought for me, saying I was to be pardoned because I did it ignorantly. At her prayer, twenty years was added to my life that I might redeem my fault, and build on the chosen spot a stately church, dedicated to the Most Holy Trinity." Restored to health, Waning made no delay, but soon built the monastery and church of Fécamp, at whose dedication were present Clotaire and all the great men of his kingdom. The Blessed Confessors, S. Ouen and S. Wandrill, protected the nascent institution. The nuns established here were remarkable for many virtues ; they received and tended S. Leger, whom the cruelty of Ebroïn, Maire du palais of Thierry I., had cruelly mutilated, and his hurts were healed at their intercession. In

683 the good Waning died, according to his vision, about twenty years after the foundation of the abbey. The community remained in peaceable and much blessed possession for about one hundred and eighty years, when the Danish pirates, the fell enemies of so many of our own ancient churches and communities, ravaged the whole of Neustria, utterly destroyed the abbey, and put the nuns to death. The next two centuries, the ninth and tenth, saw the gradual conquest of Neustria by the Northmen; and at length William with the Long Sword, son of the respectable Rollo, being converted to the Christian faith, and touched by the constancy of the people of Fécamp, and their reverence for the ruins of their sometime glory, re-established on the same spot the abbey and monastery of the Holy Trinity. The construction was signalized by a miracle, of which the record is preserved both in the diocese of Coutances and at Fécamp. When completed, the church was solemnly dedicated in the presence of many Bishops. Nor, according to a very ancient MS. in the Library of Rouen, was this solemnity ungraced by the presence of a heavenly angel also, who left a foot-print on a stone yet to be seen in the south transept of the present church.

You will find these particulars, and a few more very interesting legends in the work of M. De Lincy, on Fécamp, in the possession of the society. The church possesses several relics, one of sufficient importance to have a special mass, which is printed at length in De Lincy. The abbats numbered forty-two, at the decease of the last abbat, M. Dominique de la Rochefoucauld, successively Archbishop of Alby, abbat of Cluny, Archbishop of Rouen, and Cardinal, who died in 1802. Of these, the last fourteen were abbats commendatory. The first, who formed the community when the Benedictines were brought here from Dôle about the year 1000, is beatified; he is called William of Dôle. Of the chief contributors to the structures I have already spoken. The thirty-seventh abbat was a remarkable person, John Casimir, ex-king of Poland. He was appointed in 1675, and his nomination and its circumstances afford a tolerable specimen of the way they managed these things in France, and of the motives which contributed not a little to the assertion of the Gallican liberties. The king, Louis XIV., received the dethroned monarch very graciously (he had some knack and considerable practice, as our own history testifies among others, at receiving crownless kings with grace), and bestowed upon him, with great liberality, all the abbeys which M. Le Duc de Verneuil had just quitted in order to marry, except some pensions on them which were allowed to the said duke; it does not appear whether for pin money, or for his wife, or for general household expenses. Fécamp was richly endowed with lands, and presented to no less than one hundred and thirty-nine benefices of various degrees, of which five were in England, viz., the college and church of Staning,* and the hospital and church of Rye; on the inhabitants of which latter place the abbey had a right to levy a due called aletot, or it may be ale-tot, which perhaps some one here may expound to us. The Bishop of Chichester

* [Now Steyning. New Shoreham Priory was likewise a cell of Fécamp.—Ed.]

once tried to exercise jurisdiction over the Canons of Staning (locally in his diocese), but they appealed to the Bishop of London, who indicated their rights of exemption in favour of Fécamp. The acts of this cause, which are interesting, are preserved in the archives of Fécamp. At its occupation by the Benedictines, under S. William, his fame caused many great persons to assume the habit at Fécamp. Among them were William and Mauger, sons of Duke Richard II.; Nicolas of Normandy, son of Richard III., Osmund, a Bishop, a person called Clement, of the English blood-royal, and others. S. William himself was scarcely more illustrious by his wisdom and piety than by his descent, which was from the Lombard kings; and in his prudence and sagacity, and above all, in his piety, we may trace the source of those blessings, both temporal and Divine, which for a series of centuries made the abbey of Fécamp the stay and glory of Normandy, and the acknowledged support of the Norman regal line; one which I think an impartial reader even of England's history, much more of that of Normandy, will concede was signalized by a nobleness and straightforwardness, which illustrated the simple and real religion of those times to the full, as much as it, unhappily, also affords evidence of the almost unvarying tendency of success and prosperity to wean the human heart from its best and highest aims and interests.

Now Fécamp is deserted, and its once busy courts lie desolate; but I can bear testimony to the evidence which my eyes afforded me last summer of the truth of an assertion, made by the worthy Priest of the parish, to the effect that the blessing of heaven seemed yet manifest among his flock, in their simple faith and piety, amidst the gainsaying of a generation most crooked and perverse. Rarely have I been privileged to see a more devout congregation, than that at the early communion in the Lady-chapel of Fécamp, on two bright July mornings of this year; and, were this the time or place, I could dwell at length on facts which I think you would say bear me out in cherishing a very cheering recollection of the still working of a Divine system, amidst the crash of every other institution which this year has witnessed in our sister country,—the once famed and fertile France.

WEBB'S CONTINENTAL ECCLESIOLOGY.

Sketches of Continental Ecclesiology. By the Rev. BENJAMIN WEBB, M.A. 8vo., pp. 595.

WE take shame to ourselves for not having noticed this work long ago. It is, undoubtedly, the most valuable contribution to ecclesiology which has as yet been made in our country.

Mr. Webb's tour,—or rather, his amalgamation of two tours,—may be thus briefly described:—Starting from Ostend, he passes through Belgium, visiting Bruges, Ghent, Mechlin, Antwerp, Brussels, Louvain, and Liege: he proceeds through Rhenish Prussia, particularly

dwelling on Cologne, Heisterbach, Treves, Oberwesel, and Mainz : in Bavaria, to which the fourth chapter is devoted, Nuremberg, Ratisbon, and Munich, claim most of his attention ; the fifth chapter conducts him through Baden and Würtemberg ; the sixth through the Tyrol : and these six may be considered as forming the first part of the book. As soon as Mr. Webb gets into the Valteline, the sun and sky of Italy have a perceptible effect in increasing his powers of description ; and he interests his reader far more vividly in his Italian than in his German churches, evidently because he was more deeply interested in them himself. Milan, Cremona, Verona, Padua, Venice, Torcello,—each of these produce a most fascinating description ; and give the reader the double pleasure of enjoyment himself, and of seeing the writer's evident enjoyment. The eighth chapter embraces Tuscany ; Florence, Pisa, Siena, and Pistoia, are described at great length. The ninth, which is short, Lucca, Genoa, and Piedmont. The tenth, the Papal States, in which Ravenna forms by far the most interesting article. The eleventh, on the whole the most instructive, is taken up by Rome, and contains a classified list of three hundred and four churches in the Eternal City visited by the author. The twelfth (which is unworthy of the rest of the book), has some remarks on Switzerland. On the whole (if we have counted them right), eight hundred and twenty-two churches are described in this volume.

Nor must the reader imagine that it is merely architectural ; it is ecclesiological in the widest sense. Services, music, religious pictures, epitaphs, vestments,—those of altars particularly,—roods, altar-plate, metal-work of all kinds, these are discussed in it ; and very interesting pictures of popular religion are here and there given.

Undoubtedly, the architectural value of the book arises from its detailed account of Italian Pointed architecture ; a style to which we had been introduced by the late Mr. Hope, and by Professor Willis. Italian Pointed is a friend, a pet of our author's, and like other pets, we are bound to say that, in our opinion, he sets too high a value upon it, as a work of art, exclusive of association and antiquity. We are sure that he would visit a sham west front to any cathedral in England, with far other than the very gentle blame he attaches to it in Italy.

To review such a book is of course impossible. We do not mean to say that it has not faults ; but we do say that, as a mine of ecclesiological learning, it is one in which the student may dig deep and constantly find what will most amply repay his toil.

One great subject of praise is, that Mr. Webb always makes a point where one is to be made. Nothing escapes his attention. However, to show that we are not praising blindly, we will notice one signal failure in this very thing. Speaking of high mass in Milan Cathedral, Mr. Webb says, " After the sermon, some members of a confraternity or bedesmen, two men and two women, in black and white mantles, brought in an oblation of the elements." He seems not to have been aware that these *Vecchioni* (that is their name) are maintained from the revenues of the cathedral, for the purpose of making the offertory directly after the *Oratio super Sindonem* (which answers to the Eastern prayer, μετὰ τὸ ἀπλωθῆναι τὸ εἰλητόν :) and that this is the only church

in Europe where the old oblation alluded to so innumerable times by the Fathers, is retained. See Muratori, *Antiq. Ital.* iv. 854. One other mistake we will notice:—Noticing (p. xvii.), the *solea*, he says, that “it is a raised level, westward of the iconostasis, and probably dividing the choir from the nave.” If this means anything, it means that the solea,—or rather soleas,—is the choir; for eastward of the iconostasis is not choir, but sanctuary. But the soleas is sometimes only two or three feet broad; and in churches where there is a marked choir, the latter extends much further to the west. We are sorry to see that Mr. Webb adopts Dr. Whewell's barbarous word *triapsal*, which, according to all analogy, ought to be *triapsidal*.

We wish Mr. Webb had interspersed his book with a few more descriptions. We will give one or two specimens of his powers that way.

Sunset in Milan Cathedral.

“Nothing can be more beautiful than to watch the waning of the daylight in the cathedral. It is generally very quiet and comparatively empty, and one is generously allowed free access to every part without question or annoyance. When it becomes almost dark, the four lights round the shrine of S. Carlo Borromeo become very striking, and there are also eight lights burnt in the choir, and one suspended high up near the roof, by the reliquary which holds the Nail of the Crucifixion. These lights merely show their brightness, and exaggerate the gloom of the vast church: they do not attempt to dissipate it.”

Sunset in the Apennines.

“I saw a glorious sunset over the western Apennines. The clouds were like those in Perugino's pictures, flat below, but irregular above; and they reflected the most gorgeous colours on the hills, which were themselves of an intensely glowing blue. It seemed as if rays of every hue were shot out from behind the clouds. When the sun was below the western hills, the same pageant was more faintly repeated by a higher bank of clouds, which reflected colours on the western face of the eastern range which we were traversing.”

A Festival Morning in the Mountains.

“This part of the Inn valley is very beautiful: the river winds below between steep mud banks, making the flat ground most fertile. On the level, luxuriant woods seem to occupy every part not brought into cultivation. When I saw it in early morning, the clouds had only just left the valleys, and were gathering on the mountain-sides before dispersing: far above all the mountain-tops were in the clear sunlight. The valley soon beyond this grows rougher, and the Inn more narrow and vehement; and the neighbouring hills, and the road itself are more frequently ploughed by the courses of desolating torrents. Roppen is a village far below the road, in a valley: the church is modern, with square tower on one side, capped with a low quadrilateral curved roof. It was fifteen minutes past seven, A.M.; and the mass bell was ringing: and while it lasted, such of the family as were left at home could be clearly seen coming out of the cottage doors, and kneeling in the direction of the church. There were some cottages along the road, and others on the descent between it and the village. It was one of the most beautiful sights I ever remember to have witnessed, and could hardly have been seen, I suppose, in any other country than Tyrol.”

Another Sunset.

The views near the Bay of Spezia are beyond description beautiful. I saw it by sunset: the Carrarese mountains were flushed with pink, and shone

above the lower dark green hills against the blazing sky, while the gleaming sea and the lovely bay made up the prospect. The rest of the road to Genoa is I think the finest I ever had the happiness to travel."

As a specimen of Mr. Webb's descriptions of churches,—we are obliged to take short ones,—we quote the following :—

Holy Apostles, Cologne.

"The church of the Holy Apostles is another immense Romanesque pile, of the general date of 1000, and conventual. The type is of the same kind as S. Mary in the Capitol, and S. Martin's in Cologne, but with other more peculiarly Rhenish features. Three round-ended apses radiate from the north, east, and south sides of a square lantern. Besides, there is a nave with two aisles of five narrow bays; beyond which is an immense west transept, as broad as two bays of the nave, and projecting beyond the aisles; and westward of this again is another bay of the nave, opening into a west tower, which has no external exit. The only doors are in a north porch, and some from the south aisle into the conventual buildings. This west transept and two small turrets, one on each side of the eastern apse, are features of the Romanesque of the Rhine. The three radiating apses are arcaded in the lower stage in five arches, each arch having a recess in the wall within it. The upper stage is also arcaded, with large round-headed windows. The lantern, which is square, is carried up by pendentives into an octagonal stage, which is capped by an octagonal dome, with a small lantern at the top. The nave, which I described as of five bays, ought rather to be described as two bays and a half; the alternate piers (as is usual in Romanesque), being primary, and carrying transverse arches across the church, whereas the intermediate or secondary piers merely bear the pairs of subsidiary arches, which connect longitudinally the main piers under the triforium-range. The triforium is a blank arcade, of two small arches over each nave-arch; and one round-headed clerestory window above each pair rises into the vaulting cell. The west transept has no triforium, larger clerestory windows, and a Pointed surface-arcade below them. The west part of the church is upon an uniform level, till the last bay (eastward) of the nave, where there is a rise of two steps, like a *solea*. The lantern is still further elevated, and more so than its side (or transeptal) apses; its north and south sides are screened from these apses also by a low open arcade in stone. Another rise of steps from its eastern face conducts to the eastern apse, which thus forms the sacrum. M. Boisserée represents the altar as in the eastern extremity of the apse. I found it not so placed, but on the eastern face of the lantern, with the whole sacrum behind it,—and double stalls facing west round the extreme east end, Basilican-fashion.

"The detail of this church is very bold and good; and the effect very striking. A new bell, named after S. Michael, was consecrated here in 1844. This, like other churches in Cologne, had numerous mortuary candles. These are large tapers, often inscribed with legends, decorated with bows of crape, set in stone or metal candlesticks, which bear the date of the decease of the person commemorated.

"Externally, the outline of the Holy Apostles is very singular. The eastern part is covered with surface-arcading in two stages, and the three apses are surrounded by an open-arcaded gallery under the eaves. A similar gallery runs under the eaves of the octagonal lantern, which has a low octagonal roof. The twin side turrets are eight-sided, panelled, in low stages, with two-light belfry windows, and ugly caps rising from eight low gables. The nave and aisles have a severe exterior, showing nothing but round-headed windows, and a nebule corbelling under the cornice. The west tower is in five stages, all panelled. Its capping is frightful. There are four immense gables, each

crowded with useless lights and piercings; and four roofs, rising one from each gable, concentrate in a point about as high again as the crowns of the gables. It looks most clumsy, and top-heavy, and superfluous."

Cathedral of Trent.

"The Duomo is under the invocation of S. Vigilius. It is small, but very solemn Romanesque, begun in 1022, finished in 1128, and with a new choir in 1205. The apse is round-ended, and contains an episcopal throne: the stalls are in the choir, and the high altar, under a baldachin, is westward of them, under the lantern. In the middle of the choir is a huge lettern. The aisles are very lofty and vaulted: there is no triforium, and a very small clerestory. The windows throughout are small, but very deeply recessed and finely moulded: and the interior abounds in strong contrasted effects of light and shade. The shafts are cylindrical, with bases almost purely Attic, upon a square plinth, with a kind of tongue overlapping at each angle. The caps have stiff flowers, rather like our Transitional, round the bell under a well-moulded abacus. A curious arrangement is, that the stairs mounting to the roofs are visible, being arcaded in the side walls, north and south of the aisles. There are a great many perishing frescoes in all parts. The nave has open seats, some of which are fixed to the face of the pulpit, which is against a pillar on the south side. Externally, there is a fine west door, and a thin arcade on the outer walls. Round the apse, and choir, and transepts, runs an external gallery. East of the south transept there is a regular Italian porch: namely, a gabled archway projecting from the wall, and resting on shafts, which have their bases standing on grotesque beasts, or else on a dwarf wall. Here the beasts are lions. The shafts, which are double, often, as here, are knotted together half way up: a very unsatisfactory conceit in such a material as stone. A small round apse, panelled externally, also projects from the east wall of the south transept. There is a crypt under the choir. A small octagonal lantern surmounts the crossing."

Narni Cathedral.

"The Duomo is a very curious building. The nave is Basilican, separated from its aisles by arcading of nine arches, from monolithic columns with debased Attic bases and Corinthian capitals. The arches are segmental, but so flat as to be scarcely more than an entablature. Above the arcades is a clerestory of small round-headed lights, entirely blocked, and only visible from the exterior. This nave is vaulted in four bays of Roman vaulting, rising from horizontal strings. The aisles are similarly roofed with bays of intersecting cylindrical vaults. Eastward of the nave and aisles is a lantern-space, covered with Roman vaulting in three bays, from north to south, and with modern extended transepts. The choir is of later Romanesque, an extremely broad five-sided apse raised over a crypt;—as broad as the nave and aisles together. The altar, under a baldachin, faces east; and there are good stalls with Pointed canopies. The apse is roofed with cellular vaulting, the ribs being plainly chamfered, and the vaulting-shafts being brought down to the ground, interpenetrating through a projecting string-course, which is supported all round the inside walls on a series of corbel-brackets. The apse windows are all blocked. The crypt is quite modernized. There is an ambon against each pier of the nave-arch. This arch, which is much loftier than the eastern arches of the aisles, is round-headed; its piers being banded with flowered capitals. An old vaulted chapel remains on the north side. Externally, the north door has panelled jambs, and half-figures of lions at the base; its doorway is square-headed, under a segmental-headed tympanum. The tower is very fine; square, and peculiarly massy: the belfry stage has three equal lights, on a string, and with connected hoods: a lower stage has two similar (but plainer) lights on each side."

Mr. Webb's clearness and judgment in summing up (when he does it, which is too seldom), will be learnt from the following :—

"The question of orientation is of great interest in Rome. It has often been assumed that the Roman use was to orientate churches always to the west; that is, to have the apse and altar at the west part of the building, and the chief entrance at the east end. This way would be the direct reverse of our own custom,—which is to always have the chief entrance at the west, and the choir and altar at the east end of a church,—but for the circumstance that it was the custom to turn the altar round, as it were: in other words, for the celebrant to stand behind the altar with his back to the apse, and looking over the altar towards the people in the nave. In this case, if the basilica orientated west, the priest and altar would obviously face, or orientate, correctly.

"My own opinion is, that although correct orientation was a law of the ancient Church generally, yet it could not be made an essential rule in Rome for the very same reason that explains faulty orientations in some of the old cities of Northern Europe: viz., that free sites could not always be had, and that the lines of existing streets had to be followed. Many of the most ancient churches will be found to lie parallel with, or else at right angles to, existing streets which we know to occupy the same directions as in ancient Rome. Examples are S. Cesareo, S. Clemente, S. Giorgio in Velabro, S. Giovanni ad Portam Latinam, S. Maria in Trastevere, and S. Lorenzo in Pane e Perna.

"But where large sites were probably cleared, then, as in S. Peter's and S. Giovanni Laterano, the basilicas were made to orientate west, while their altars orientate east: that is, the orientation of the altar was preferred to that of the church.

"Another thing to be remembered is the practical difficulty occasioned by the peculiar basilican arrangement. The bishop and priest being in the apse behind the altar would have been in a great measure cut off from the Liturgy, if the altar had not been made to orientate differently from the church. The natural way, considering their locality, was to orientate the altar so that the celebrant should stand with his back to them. This accordingly was done, and the people were enabled to witness the eucharistic service, by the altar being greatly raised, and having no superaltar or 'altar piece' of any kind to obstruct their view. It will simplify one's thoughts on this subject to remember, that the basilican arrangement only differs from our own in this, that the choir and altar are inverted. If in a basilica one could turn the apse and altar quite round, the result would be our own arrangement; the pontifical chair of course making way for the holy doors, and the bishop's seat being placed on one side.

"It seems to me that the impossibility of orientating both altar and church rightly, so long as the basilican arrangement was retained, was one great reason for this arrangement being discarded. In the churches of Ravenna, at Torcello, and S. Miniato, the altars are made (at least now) to orientate like the churches: and in Rome itself churches built at a later date, such as S. Maria del Popolo, S. Maria sopra Minerva, and SS. Vincenzo ed Anastasio are orientated rightly both in themselves and their altars."

These quotations, of course, do no manner of justice to the book. We can only recommend those of our readers who are interested in the study of ecclesiology, to procure it for themselves; and offer our congratulations, tardy though they be, to Mr. Webb, on this ecclesiological achievement. We cannot conclude better than with an extract from the preface :—

"Here it will be enough for him—he hopes without incurring the charge of egotism—to declare that, as to himself, the result of his foreign impressions and

experience, so far from making him dissatisfied, was to confirm him in hearty allegiance to the Church of England, of which he is a priest. And the more firm this conviction became, the more confidently he felt it to be at once his duty and privilege, not only to seek for points of unity and sympathy, rather than those of difference, between his own and foreign Churches; but also occasionally to point out and recommend for thoughtful consideration among English Churchmen, anything in the practical religious system of the Roman Catholic body, which—if adopted by competent authority—might seem likely to be beneficial to ourselves. In a word, the author, believing that although the Holy Catholic Church is now externally disunited, it will hereafter, in God's good time, become again visibly One, has endeavoured to combine with his duty and reverence to his own Church, a respectful and impartial judgment towards the Roman Communion: in the hope that even one prejudice abated, or one misconception removed, or one calumny blunted, or one humble thought suggested, on either side, may contribute towards that longed-for result."

THE HIERURGIA ANGLICANA.

Hierurgia Anglicana; or Documents and Extracts illustrative of the Ritual of the Church in England after the Reformation. Edited by Members of the Ecclesiological late Cambridge Camden Society. London: Rivingtons and Masters. Cambridge: Deightons and Macmillan. Oxford: J. H. Parker.

WE have much pleasure in announcing at last the completion of this valuable work, which, in its serial form, has been more than once favourably noticed in these pages. Having stated that since the commencement of the *Hierurgia*, nearly five years have passed away, its editors go on to say:

"Although this fact may be insufficient by itself to convince our readers that we have not accomplished our undertaking in a superficial manner, we think it ought to do so when coupled with the statements, that during the above interval, amid all our occupations and professional studies, we have constantly kept steadily in view the collecting of materials for the *Hierurgia*, and have, indeed, made it our business to consult, at great cost of time and labour, such books and pamphlets within our reach, however uncommon, obscure, or recondite, as seemed likely, in the slightest degree, to bear upon the subjects which that work is designed to illustrate. We confess that at the commencement of our investigation we had little expectation of bringing together that amount of important and interesting matter which is contained in the following pages. As we proceeded, our research was continually rewarded by the discovery of new facts and documents, and we doubt not, had we thought good to have delayed the completion of the *Hierurgia* till a future period, we might have increased it to double its present size, and perhaps, even then, have not exhausted the evidence extant in proof that although Puritanical laxity, shabbiness, and irreverence may have been in the Reformed Church of England, they were never of her; nay that, in truth, she has authorised or allowed a very high degree of splendour in the decoration of her consecrated fabrics, and of rich and stately ceremonial in the celebration of public worship."—*Preface*, pp. ii. iii.

The editors, it may be remembered, commenced their labours with

the object of vindicating, by historical evidence, the English Church from the charge of an undue neglect of the decent order of ceremonial worship. This, in our opinion, they have accomplished fully; and if it be objected that they have adduced evidence on the mere ceremonial side alone, instead of giving a true representation of the whole case, it may be replied that it formed no part of their undertaking to seek to lower our Church to a level with the sordid platform of Geneva; and, (to cite their own words) "to discover what was the very least of ceremonial ever required, or connived at, by our Holy Mother, is a work" for which they had no vocation.

But the perusal of the *Hierurgia*, or even of the Table of its Contents, will show that the editors have not merely achieved their main designs, but have also collected a number of authorities peculiarly important, on several accounts, to all who like ourselves are striving to effect those ecclesiological restorations in our Communion, for which, in a less hopeful time, a King and an Archbishop "witnessed a good confession." Such, for instance, are the extracts which relate to altar-lights, plate, hangings, and decorations; rood-lofts, vestments, processions, incense, crucifixes, mitres, wafer-bread, the "mixed cup," flowers, the consecration of fonts, altars, chalices, &c., and the reconciliation of churches. To the question "How far the precedents contained in these and like citations, ought to *guide* or *rule* English Churchmen now?" the editors judiciously reply,

"We remarked in our Introduction that 'it was never the intention of the compilers of our present Services that their work should be considered as a new fabrick, but' merely 'as a reformation of the existing system,' and that 'consequently many things then in actual use, and always intended to be retained, were not expressly commanded, any more than they were distinctly forbidden, in the new rubric.' On no other hypothesis can we account for the observance by the Elizabethan and Caroline Prelates and Clergy, and in particular, by Andrewes, Laud, and Cosin, of many usages practised by the Medieval Church, and about which the Reformed Office Book is wholly silent; but this, we think, is no argument for *the violation of the Church's existing written law* (especially since the violent and entire interruption and suspension of the traditional unwritten law of the Church's custom at the great Rebellion) by the introduction, in these days, of any practices unauthorised by rubric or canon into our public worship. Disobedience to the Church's written enactments by addition and excess, is, in our apprehension, as wrong as a refusal to act up to its requisitions."—pp. iv. v.

This explicit declaration is quite sufficient to remove the suspicion which we know has been felt in some quarters, of a wish on the part of the Hierurgists to excuse and even suggest the revival of extra-rubrical and Romish observances. It is not, then, as giving a licence for illegal and uncanonical innovations that the precedents above alluded to are valuable. They are so as illustrative and interpretative of the rubric in cases of doubt or difficulty, whether relative to the conduct of the Divine offices, or to church arrangement. For example, we shall seek in vain in the rubric for any distinct mention of the surplice, cope, or chasuble, altar-lights, fronts, and coverings; the only allusion which it makes to these being comprised in the command

that "such ornaments of the church and of the ministers thereof, at all times of their ministration, shall be retained and be in use as were in this Church of England, by authority of Parliament, in the second year of the reign of King Edward VI." Those persons who are unacquainted with the "ornaments" here intended, or are in quest of precedents for their complete resumption, will find in the *Hierurgia* copious information derived from authentic sources respecting them, and authorities in evidence of the almost uninterrupted "use" of many, if not the whole of them, from the date of the "Reformation" until very recent times. So also, in regard to the garb of the preacher in the Morning Service, and the station of the Celebrant at the Holy Communion, the *Hierurgia* affords a body of evidence amply sufficient to determine the Church's intention upon these vexed questions. Nor less conclusively does it prove that the rubric in the Book of Common Prayer, respecting chancels, requires—although it does not enjoin *totidem verbis*—the distinctness and separation of the chancel from the nave, rood-screens, stalls, &c. Again; as directory in matters of church ornamentation and in reference to those pious observances where a certain degree of liberty is allowed by our Communion to her members and ministers, the Hierurgical collections will be found highly important. Thus: in the words of the editors:

"Is the church restorer at a loss (in the absence of precise rubrical or canonical guidance), how suitably to decorate the eastern wall of his chancel, the *Hierurgia* will direct him to choose for that purpose hangings of costly material and appropriate colour, and prove by numerous documents that such 'ornaments' have had the best and highest sanction in our Church since the Reformation; or, being a bishop, is he desirous of drawing up a satisfactory service for the consecration of altar-plate or the reconciliation of desecrated sanctuaries, the *Hierurgia* will refer him for precedents to the offices which Laud, Sancroft, and Hacket deemed suitable for similar occasions; or, being a parish priest, is he in doubt whether, e.g. Dedication feasts, rogation, and other processions, the separation of the sexes at public worship; the mixed chalice at the Holy Eucharist; the use of the credence-table; flowers, crosses, incense, pictures, and imagery in churches; feretories, hersees, banners, escutcheons, and the Holy Communion at funerals; have the sanction of the Church of England; the *Hierurgia* will convince him that the maintenance of all these is perfectly compatible with her obedience,—at least, has been so regarded by her staunchest and most dutiful sons."—p. viii.

It is we presume in consequence of the doubt expressed by Mr. Maskell,* whether since 1662 it be allowable for the Anglican Clergy to add water to the wine in the Blessed Sacrament of the Altar, that the Hierurgists in their errata have (we remark) cautiously substituted "at least" for the "and" which stands before "has been so regarded" in their Preface, as originally printed. The editors conclude their prefatory observations with an energetic appeal in favour of the resumption of the Eucharistic vestments retained by our Church at the Reformation, and still enjoined by her statutes.

The extracts, 695 in number, of which the *Hierurgia* consists, are arranged under particular heads and in chronological order, and where

* Ancient Liturgy of the Church of England. 2nd Edit. Preface, p. cxxiv.

this rule has been unavoidably departed from, the defect has been remedied by a copious classified Table of Contents extending over several closely printed pages. The volume is enriched with seven lithographic illustrations, among which are the very curious ichnography of Bishop Andrewes' Chapel, engraved from a plate in Prynne's *Canterbury's Doom*; and a representation, after Hollar, of the Procession of the Clergy of S. George's, Windsor, on the festivals of S. George.

We are informed that the extraordinary delay in the publication of the closing number of the *Hierurgia*, of which some of our correspondents have complained, was owing to the long and severe illness of one of the parties concerned in its publication.

PETIT'S ABBEY-CHURCH OF TEWKESBURY.

The Abbey-church of Tewkesbury, with a description of its plan and architectural peculiarities. By J. L. PETIT, M.A. Cheltenham : Davies.

THIS is an elegant little volume, most characteristically illustrated by its author, in his own style of etching, with views of the west end, the north side from a distance, the south-east exterior, and an internal sketch, besides a ground-plan, and numerous cuts of details. In a short preface Mr. Petit animadverts with some bitterness on all, who by permitting "a certain degree of veneration" for churches "to assume the form of a superstitious reverence, which we are not justified in bestowing upon any material object," (p. vi.) "injure art," "enforce a false standard of taste," and cast suspicion upon others who do not aim higher than to become archæologists, like Mr. Petit himself. He proceeds, "When, for instance, we hear it asserted that a particular style, or a particular arrangement, and no other, is proper for a Christian place of worship, and this not on considerations of mechanical excellence, or convenience, or the encouragement of a frame of mind suitable to devotion, but as though it had a claim resting upon undoubted inspiration, or because the designer intended to symbolize certain Divine truths or doctrines, we cannot help taking alarm, and dreading some innate tendency to superstition in our pursuit."

We will not make the obvious retort to this, but will thank Mr. Petit and all his colleagues for all the light they can throw, by their archæology, on ecclesiological science; and we gladly welcome the present volume as a valuable illustration of one of the most interesting churches of this country.

Mr. Petit very acutely seizes upon the distinguishing idea of Tewkesbury Abbey, as we now have it; namely, that its beautiful east end retains its Romanesque plan and proportions under the exquisite veil of Middle-Pointed that has been thrown over it. We see the detail of one style, and the spirit of another, combined in a most piquant alliance; such as would displease and shock one, were it not managed with extreme boldness, delicacy, and skill.

The Romanesque church was begun in 1102: its extreme length was a little under 300 feet; its interior height nowhere above 60 feet. The original plan comprised nave and aisles, transepts with an apsidal chapel on the east wall of each, choir ending in a circular (or, more strictly speaking, a trilateral) apse with a surrounding aisle.

We do not follow Mr. Petit through a long digression on the grouping of Romanesque towers, because we fail to see that he establishes any principle; he merely puts in juxtaposition numerous examples, English and foreign, of the various actual arrangements of a plurality of towers and turrets.

One of the greatest puzzles in Tewkesbury is the noble arch in the west front, now filled with a debased Third-Pointed window and door. Mr. Petit does not help us to any satisfactory explanation of this unique feature; beyond a suggestion, which he abandons as soon as made, that "the arrangement giving the greatest effect to this noble arch, would probably be to leave it entirely open, and throwing back the west wall of the nave, to form a magnificent internal porch." (p. 19.) We cannot at all agree with this suggestion.

We now extract a good passage bearing on what we have already said of the choir. "The choir of Tewkesbury Church, eastward of the tower, may seem to owe all its beauty to the architects of a later age. Its finely moulded pier-arches, its large clerestory windows, glowing with the finest painted glass, the minute and intricate tracery of its vaulted roof, and an unrivalled range of monumental structures to which the simplicity of the piers gives an effect of still greater richness, fill the eye and mind with the glories of the fourteenth and fifteenth centuries. Yet the width and apsidal form of the old Norman plan, which is still strictly retained, perhaps give the whole a charm which the entire composition of a later period might not have afforded." (p. 29.)

For several discussions of much interest, such as the devices of mediæval architects to secure a right orientation for the numerous minor altars; an inference "that in plain outline and proportions the Norman style offers nothing incongruous with those which succeeded it," (p. 32)—to which we do not subscribe;—and a description of the Middle-Pointed vaulting of the nave of Tewkesbury, illustrated by a diagram, we must refer our readers to Mr. Petit's volume.

He ends it with a strong protest against "restoration" either of ancient glass or architectural details, conceived (we think) in too un-mixedly an antiquarian spirit. No one can regret more than we do the numberless atrocities perpetrated under the pretence of "restoration"; but it is wanting in due respect for the decency and beauty of sacred edifices, and in real reverence for Him Whose they are—to keep glass in a ruinous state and unintelligible disorder, and stone-work in a perishing and desolate condition, only lest we should destroy that archæological interest which attaches to the remains of antiquity most decidedly when they are most in a state of decay and dilapidation.

In spite of the defects we have noticed, Mr. Petit has done good service in enriching our ecclesiological literature with the present illustrations of Tewkesbury Abbey.

GIBSON'S NORTHUMBRIAN SKETCHES.

Descriptive and Historical Notices of some remarkable Northumbrian Castles, Churches, and Antiquities. By WILLIAM SIDNEY GIBSON, Esq., F.S.A., F.G.S., &c. First Series. London: Pickering, 1848.

MR. GIBSON, whom we are glad to acknowledge as a member of our Society, possesses all the diligence and patience and single-mindedness of the older school of antiquaries, with the addition of considerable ecclesiological knowledge and a most religious and reverent turn of mind. The latter acquirement we value so highly that we should welcome his earnest pages even were they less full than they are of all branches of antiquarian lore. The present volume contains accounts of a series of visits paid by the author to the following scenes:—the ruined Priory of Finchale: the Abbey-church of Hexham: the parish-churches of Houghton-le-Spring, Morpeth, Bothal, Wingham, and Ryton; the Castles of Prudhoe and Bothal; and the ruined Abbey of Newminster. The papers, originally published in the Newcastle Journal, have now appeared, with considerable additions, in a collected form, and the volume is adorned with views of the ruins of Finchale and the projected restoration of Hexham.

No one, we think, could fail to be interested in Mr. Gibson's essays; they abound with vivid descriptions of scenery, with careful accounts of the places visited, and all sorts of topographical, biographical, and historical information. We lament, however, the want of an index; without an index such a collection is worth very little, for no one can carry in his head so many facts, and few can spare the time required for hunting through a whole volume for a single reference. If Mr. Gibson shall be enabled to put forth a "second series," we trust to see this defect remedied.

We will quote part of the description of the locality of Finchale:

"A rural and pleasant road conducts the rambler from Leamside, which is a station on the York and Newcastle Railway, to the woods of Coken (one of the fairest of the former possessions of Finchale) which cover high sloping grounds above the river—the Wear—on the margin of which the ruins of Finchale Priory stand, and are opposite to the spot which they occupy. Of the grey walls, scattered in melancholy arrangement over the green bank of the river which flows beneath, a picturesque view is every here and there afforded through the thick foliage of these woods. The scene is beautiful at any time; but seemed still more beautiful on a sweet day in the month of September, when there was a blue mist like that of summer in the horizon, and autumn had begun to tint the forest leaves and to add warm hues to the beauty of the sylvan landscape. . . . The ruins are situated on the river's smooth green bank, which slopes gradually to the waters, in a romantic and sequestered dell. The stream sweeps round the eastern and northern sides of the little peninsula on which they stand. The priory, as Mr. Surtees said, was shrouded 'in deep retirement.' It derived a still more solemn character from being surrounded by an old oak wood, much of which has since fallen; and the level plot of ground which the builders of Finchale Priory cleared for

its buildings and garden, is almost covered by these monuments of its former monastic inhabitants. The Wear, in this part of its winding course, passes through sequestered lands and solemn solitudes; there, reposing in deep glassy pools; here rushing impetuously over its bed of solid stone; while opposite to, and as it were closing in the ruins, the woods of Coken 'in sign of worship wave.' These occupy rising grounds and high grotesque cliffs above the river, which are shaded by native oak springing from the crevices of the rock."

Finchale Priory, we may add, is said to be nearly the only Middle-Pointed work in the county of Durham.

In the account of Hexham we are much grieved to find that, from want of funds, the scheme for restoring that noble church, and particularly the Lady-chapel, is likely to be (perhaps by this time is) abandoned.

The account of Houghton-le-Spring is, to our mind, the most interesting of any. It is curious to see how distinguished a line of incumbents this princely benefice has had: Bernard Gilpin, Archbishop Sancroft, Davenport (Bishop Cosin's chaplain), Sir George Wheeler, were all rectors of Houghton; and the Hon. John Grey, the present rector, has begun well, by restoration not only of the fabric of the church, but of public services and means of grace. Such a parish with its endowed schools and alms-houses, its ancient manse, and noble church, ought indeed to be a model one.

The account of the rectory is too curious to be omitted.

"The rectory-house stands to the west of the church and of the village, divided from both by the public road. This house, as it was reared from its ruins by Davenport, and as it continued without much alteration until shortly before Surtees wrote, is described by him as a venerable embattled building, flanked by an old round tower on the west, and by Davenport's chapel on the east*; surrounded by a curtain wall, part of which had been thrown down to afford a view over rich warm grounds to the south, and by a large enclosed garden on the north, with terrace-walks, groves, and fish-ponds. The date of the tower—an old dovecote formed building . . . may be placed in the reign of Edward IV.; for in 1483 John Kelyng, then rector, had licence from the Bishop to enclose, fortify, and embattle, a tower above the lower porch within his manse. . . . The tower and (of course) the chapel were both removed when the rectory-house was enlarged by the late rector."—Page 111.

Mr. Gibson in a succeeding sketch gives a description of Morpeth old church, and also of Morpeth S. James,—Mr. Francis Grey's new church—already noticed in the *Ecclesiologist*. In conclusion, we must express a hope that we may meet Mr. Gibson again in some further Notices; and must repeat our hope that a careful index will be provided for his future lucubrations, and his materials, it may perhaps be added, somewhat more methodically arranged.

* "Davenport, who deceased in 1677, a most generous churchman, used to say 'he feared to die with any of the Church's goods in his hands.' This danger, as Mr. Surtees says, he probably avoided, for he rebuilt the rectory-house from the ground, added the chapel, and built and endowed one-half of the alms-houses."—Page 110.

THE ECCLESIOLOGY OF SCARBOROUGH.

1. *The Churches of Scarborough, Filey, and the Neighbourhood.* By GEORGE AYLIFFE POOLE, M.A., and JOHN WEST HUGALL, Architect. London: J. Masters. Scarborough: Theakstone. 1848. Small 8vo. pp. viii. 166, with woodcuts.
2. *Church Rides in the Neighbourhood of Scarborough.* By the Rev. JOSHUA FAWCETT, A.M. London: Simpkin, Marshall, and Co. Scarborough: Theakstone. Small 8vo. pp. xxxviii. 183.

THE neighbourhood of Scarborough has been more than usually fortunate in having during the course of the last year seen the publication of two books especially devoted to its ecclesiology. Messrs. Poole and Hugall's contains notices of twenty churches, (counting the ruined tower at Wykeham), including that of Scarborough itself: Mr. Fawcett's, of twenty-two, exclusive of Wykeham and Scarborough; that gentleman purposing to reserve the latter for a separate publication, which has indeed already made its first appearance, as the already collected work had done, in a local newspaper. Of the rival handbooks, Messrs. Poole and Hugall's seems to us the more complete on the subject of mouldings, as it ought to be, emanating as it does in part from an architect. It likewise possesses the great advantage of architectural illustration, which can so often bring out at once a point which a wilderness of words would never adequately describe. We understand that illustrations were actually prepared for Mr. Fawcett's book, but the pre-appearance of the other disinclined his publisher from adventuring the risk of their engraving. Messrs. Poole and Hugall are also fuller in their heraldry. In other respects we must accord the palm to Mr. Fawcett. His *Rides* (printed in a much smaller type) are far more replete with various information, running pleasantly into the cognate topics of village topography and history, which is to the general reader, in a work like the present, no little relief from the inevitable dryness of the endless repetition of "three-light" and "four-light," "lancet," "debased," "pier," "clerestory," &c. We will take the very interesting church of S. Peter, Hackness, to compare the rival ecclesiologists by. Mr. Poole's notice of Hackness church comprises the four heads into which he divides all his descriptions, exterior, interior, heraldry, and architectural history. Mr. Fawcett has two main divisions, historical and architectural, the latter variously subdivided. The history of Hackness, the retreat and death-place of S. Hilda, and long a cell of Whitby Abbey, is of no common interest. Mr. Fawcett briefly recapitulates its principal points, heading as usual his notice with the prominent statistics of the parish, its patron, population, acreage, deanery, &c.; all which Mr. Poole omits. In the architectural department, Mr. Poole has noticed the peculiarity of the belfry windows, which has escaped Mr. Fawcett's eye. We entirely coincide in Mr. Fawcett's opinion, that putting together its architectural features and the known history of the church, the chancel-arch is probably Saxon.

We came to this conclusion ourselves quite independently of him and previous to the publication of his book. Messrs. Poole and Hugall say, "the chancel-arch is also Norman," without any apparent misgiving on the subject. Neither description is ample enough upon the tabernacle font-cover. We are thankful to Mr. Poole for the woodcut of one of the (original) altar candlesticks. In the cut which he gives of S. Hilda's (probably) contemporaneous monumental cross, now in the chancel, he omits the traces of inscription still visible upon the lower part. Nor do we find these alluded to in the text of either book. Mr. Poole barely notices the very interesting and unusual appendage, the church library, of which Mr. Fawcett gives a full account, besides extracts from the register. Mr. Fawcett, as usual, concludes with the various dimensions, which are not found in the other volume. Some of the general woodcuts of churches in Messrs. Poole and Hugall, are, we are sorry to say, not worthy of having been designed by a professional architect, or of having issued from the shop of a publisher like Mr. Masters. Too small and deficient in perspective they quite fail in giving any real impression of the respective buildings. Not to mention that of Hackness, the cuts of the very fine churches of Scarborough and Filey strike us as peculiarly miserable. Messrs. Poole and Hugall give a ground-plan of the present parish-church of Scarborough; the nave of a large cruciform Cistercian priory-church. In so doing, however, they have omitted to lay down the ancient choir, which they could with the utmost facility have supplied, both from the plan of the church as it existed in 1735, given in Hinderwell's History of Scarborough (a work to which they refer,) and from actual measurements of the building itself, and of the ruins of the east end, which are still standing. Without this the plan is of very reduced value.

Mr. Fawcett's introduction consists of an industriously compiled praxis of practical ecclesiology, comprising the prices of various articles of church fittings, and the addresses of their producers,* and of an article by the Rev. A. W. Brown, on the law of pews in churches. We wish that Mr. Fawcett had adopted our nomenclature, which he recapitulates in his introduction. Both he and Messrs. Poole and Hugall employ that of Rickman.

ARCHÆOLOGICAL INSTITUTE.—YORK AND YORKSHIRE.

Memoirs illustrative of the History and Antiquities of the County and City of York. Communicated to the Annual Meeting of the Archæological Institute of Great Britain and Ireland, held at York, July 1846. London: Office of Arch. Inst. Sold by J. H. Parker, &c. 1848. 8vo.

THE Archæological Institute's Annual for 1846, made what we certainly cannot call its premature appearance in the course of last year.

* We are surprised to observe that in one place the name of Mr. Barnett, the glass-painter, of York, is misprinted. We have noticed that the book is not in other places as correctly printed as it might have been.

It has all the luxury of typography and illustration which honourably characterises the publications of a Society which takes so much pains that the value of its matter shall be commensurate with the beauty of its outward garb. York and Yorkshire are the subjects of the present volume, and are elucidated in sixteen papers, besides a full account of the Meeting itself, and of the curiosities exhibited in its temporary museum.

The principal feature of the volume is Professor Willis's *Architectural History of the Cathedral*. Those who know his previous works upon Canterbury and Winchester Cathedrals will be prepared to expect a great deal in the present treatise, and they will not be disappointed. Cold, stately, and uniform as York Minster now is to the superficial Ecclesiologist, it yet includes, like most other great mediæval churches, those traces of its former condition for the developing of which the Professor is gifted with an intuitive talent, which is hardly less than marvellous. The memoir is illustrated, besides woodcuts, with a plate of five plans of the cathedral at different periods, forming, so to speak, a pictorial epitome of the treatise. No. I. represents the first Norman Cathedral as left by Thomas, the first Norman Archbishop. In this state it was parallel to Lanfranc's church at Canterbury, with a Norman nave, lantern, and short apsidal east end, of which Professor Willis is unwilling to pronounce with certainty whether it was or was not the old Saxon east end left. It continued in this state till after 1154, when Roger, Archdeacon of Canterbury, became Archbishop. Full, we may suppose, of the recollections of Conrad's "glorious choir," he reconstructed the eastern portion of the northern "Metropole" in a similar spirit, though on a smaller scale and with a flat east end. The Professor concludes that his arrangement of the crypt (discovered after the fire of 1829), as regarded its steps, and those leading to the choir and aisles above, resembled that at Canterbury, which has to this day preserved the old form in spite of the change of style in the lantern itself. This is shown in No. II. Of the change of plan made in the eastern portions of Canterbury and York in the Norman times the Professor says, "Since the publication of that history (of Canterbury Cathedral) subsequent researches have led me to conclude that this extended plan was an imitation of that of the great Abbey of Cluny." Does this imply that Professor Willis is preparing or contemplating a memoir on Cluny? We trust so. None of our readers we hope need be told of the immense ecclesiological importance of that noblest of Romanesque churches. The fact which the above extract states is extremely curious. No. III. shows the original apsidal transepts replaced by Archbishop Gray, about 1250, by the present beautiful First-Pointed ones. The remainder of the Cathedral is intact, the scale of the transepts being excessive compared with it. A First-Pointed central tower was added at the same time. In No. IV. dated 1370, we have the actual nave in late Middle-Pointed, and the presbytery in a Perpendicular with much of the preceding style preserved. This date refers to the commencement of the latter work. Between the two we still find the old raised Norman choir. The fifth plan, numbered 1470, is the Cathedral completed as we now behold it, with its Third-Pointed choir. In page 26, Professor Willis gives the results of some curious calculations

as to the average length of building Cathedrals in the Middle Ages, of which the data are found in note A at the end. From these we derive the hypothetical periods which he assigns to different portions of York Minster. We find further on the curious fact that till the late repairs toothings for the reception of stone flying buttresses were found in the outer walls of the clerestory, showing that it must at one time have been in contemplation to vault the Minster with stone. The Norman aisles were very narrow:—accordingly the arch from the new transepts into them was also made very narrow. When the new and broader aisles were built, this arch and the one next were made to change places, the triforium being kept intact. The erection of the Third-Pointed central tower had a most injurious effect, from its great pressure upon the transepts, the piers being merely the Norman ones re-cased. It seems that the original wooden reredos “handsomely painted and gilt,” with a minstrel’s gallery over it, one bay more to the west than the one in use, was not taken down till 1691; the space between it and the stone screen, which has since served as such, having formerly been used as the Archbishop’s vestry on great occasions and the depository of the moveable feretry of S. William. Note B, contains a contemporaneous enumeration, if not quite complete, of the chantries in the Minster in 1364.

Mr. Petit contributes a paper on Beverley Minster, modestly called *Remarks*, profusely illustrated with beautiful woodcuts. In the course of it he has occasion to observe upon the importance of the triforium in giving character to large churches. Mr. Petit has a theory that apparent height depends not so much upon the height of the crown of the vaulting as of the vaulting shaft. We are not of course inclined to embrace this at once, nor have we at hand anything to bring against it except the obvious observation that Mr. Petit must assign some limit where the flatness of the vaulting will in itself occasion the feeling of depression. We should like to see the idea tested. Mr. Petit elsewhere observes, “I do not know whether I have any just grounds for asserting, but I cannot help fancying that in the north of England we may observe a greater degree of timidity in the relinquishing of an old style and the adoption of a new one than in the south. A comparison between the early Perpendicular portions of York and Winchester will explain what I mean.” At Winchester it must never be forgotten that Wykeham was at work. But still the point deserves investigation. The great preponderance of Flamboyant work in Yorkshire compared with the south has greatly struck us. Mr. Petit, to our mind, greatly overrates the beauty of the west end of Beverley.

Mr. Parker gives architectural notes of the churches and other buildings in the city and neighbourhood of York, “with notices of the painted glass by John Brown,” (the historian of the Minster). These make a very useful hand-book.

Mr. J. R. Walbran contributes an article on the Saxon crypt at Ripon, comparing it with the recently investigated one at Hexham, and concluding them both to be the work of S. Wilfrid.

Mr. Winston gives a very short paper on the Painted Glass in the cathedral and churches of York.

There is moreover a very long Archæological Memoir of Holy Trinity Priory, York, by Mr. Thomas Stapleton. We have now enumerated all the memoirs of ecclesiological interest in the volume. Since this meeting was held, there have been annual meetings at Norwich and at Lincoln, and the one at Salisbury is drawing on apace. And yet this is the last published volume! Could not more expedition be possible?

BUCKLERS' HISTORY OF S. ALBAN'S ABBEY.

A History of the Architecture of the Abbey Church of S. Alban, with especial reference to the Norman structure. By J. C. BUCKLER, and C. A. BUCKLER. London: Longmans. pp. 168, plates.

PROFESSOR WILLIS, by his admirable histories of Canterbury and other cathedrals, has spoiled us: we are dissatisfied with anything of the same kind, which fails to rival the perspicuity and intelligence with which the works of that distinguished architectural antiquary have made us familiar. But apart from this (perhaps) invidious comparison, Messrs. Buckler deserve very great praise for the careful way in which they have executed their history of the Abbey-church of S. Alban.

The abbat, Paul of Caen, who succeeded to S. Alban's in 1077, began to rebuild the church on a vast scale, and of course in the architecture of his time. It was consecrated in 1115. The plan, as restored by Messrs. Buckler, exhibits a cruciform church, 440 feet in the clear length, and 176 feet broad in the transepts. Both nave and choir had aisles, and the east end exhibited three apses, while the eastern wall of each transept was pierced with two apsidal chapels. Two square towers flanked the west façade. The description of the materials and method of building is very detailed and instructive. It appears that the *whole* fabric was constructed out of Roman bricks, found in abundance in the ruins of Verulam, and very curiously adapted in some cases to their new use. A remarkable consequence of this is, that all the splays, capitals, bases, mouldings, and ornaments, are formed by a composition or cement over a core of brickwork. The authors have quite established this very unexpected discovery. And another mediæval "sham" is exposed at page 32; where we read that the mural decoration of the sanctuary, dating from the thirteenth century, "consists of lines so disposed as to represent the joints of masonry."

We cannot follow the various alterations, and enlargements, and desecrations of the edifice; which are described, not without prolixity and occasional dullness, but intelligibly and in a very moderate and candid spirit—the more creditable to the authors if, as is said, they belong to the Anglo-Roman communion. Many readers will be surprised to find that, the dormitory being too small, twelve beds were placed in a glazed chamber, which occupied the great rood-loft of the church! (Page 67.)

We stop next to notice an arrangement of the westernmost bay of the nave, which Messrs. Buckler recognize as equivalent to the *narthex*. They supply also an interesting list of the examples in which a *narthex* can be distinguished in churches of this country. (Page 90.)

Some curious columns, ornamented with an extraordinary multiplicity of bands, worked up in the triforia of the transepts, are proved to be remains of the former Saxon church used again in the rebuilding of the church after the Conquest.

We should be wanting in respect to the old name of our Society, did we omit to quote the following mention of two saintly members of the University of Cambridge :—

“ 289. Amphibolus Martyr [S. Amphibal] primus Civitatis Scholarium Cantabrigiæ Rector.

“ Hoc anno S. Albanus Angliæ Prothomartyr, ejus Universitatis in Artibus Magister, persecutione Dioclesiana Martyrio coronatur.”

“ Catalogus Summorum Cancellariorum Almæ Universitatis Cantabrigiæ. Parker's History of Cambridge. 1622. Page 188.” (Cited, page 164.)

We quote also the closing paragraph of the volume, without, of course, vouching for its accuracy :—

“ The troubles which befel the Church in the sixteenth century being foreseen, the treasure—the possession of which had for ages rendered the abbey illustrious—was conveyed for security to Rome, and subsequently consigned to the care of the Theresian Convent at Cologne, in whose church of S. Mauritius in that city may still be visited the shrine of S. Alban of England. The coffer wherein are contained the relics, stands at the east end of the south aisle; it is of black marble, elevated upon a pedestal of the same, and surmounted by a figure of the holy martyr, who is distinguished by the cross and palm, and the sword: beneath is inscribed — Reliquarium S. Albani. M.”

In closing the volume we may add that, in spite of some affectation of language and occasional obscurity in construction, it is upon the whole favourably contrasted, in a literary point of view, with many of the published works of professional architects. Any of our readers who may be interested in favour of this desecrated church, will do well to learn from Messrs. Bucklers' volume how worthy an object S. Alban's Abbey offers for their study and their best exertions.

HISTORY OF KIRKSTALL ABBEY.

History of Kirkstall Abbey. Re-published by Washbourne. London : 1847. pp. 227.

THE work now before us professes to have been written solely to illustrate certain landscape views of S. Mary's Abbey, Kirkstall. This

is a system of which we have often ere now expressed our strong disapproval, and we are sorry to be again compelled to do so. The practice is one which has been the parent of more meagre quasi-sentimental description, and has done more to keep up the idea of a ruined House of God being merely an "interesting ruin," than anything else we are acquainted with. But this history of Kirkstall must be pronounced a failure even in this, since in the whole 227 pages there is no reference, with slight exception, to any of the plates, which seem to be stuck in here and there according to the fancy of the binder. Besides this fundamental fault, the (anonymous) author displays throughout an utter and complete ignorance of architecture and all matters thereto pertaining. Will it be believed that, though this edition was published only the year before last, the sole architectural authorities referred to are Milner's *Treatise on Architecture*, Whitaker's *History of Leeds*, and Sir W. Scott's *Provincial Antiquities*? As might be expected, therefore, our author writes throughout like one of the now almost extinct race of antiquaries, the men who gravely doubted whether Pointed Architecture were invented by the Moors in Spain or suggested by the sight of an avenue of trees.* He accordingly compares York Minster with S. Paul's; talks of "the pointed style which was introduced or at least cultivated by the Normans," (p. 64), "the crocketed *minarets* rising from the top of the peditments," (p. 49), "the lanterns finishing the buttresses," (ibid.) Saxon capitals in the base, Saxon doorway and Saxon windows, and Saxon arches, pp. 62, 63, (Kirkstall was founded in 1152): and in short the rest of his architectural description reminds one of Smollett's description of York Cathedral in "Humphry Clinker," or the dictum of the celebrated antiquary who noticed Glasgow Cathedral as "a large church of the Gothic sort." And this, be it remembered, is palmed upon the public in 1847.

But even these offences sink into comparative insignificance before the wilful and systematic vilification and misrepresentation of the holy men who formerly inhabited Kirkstall, and there maintained the princely hospitality, the noble library, and surpassing all the daily office in honour of Him Whose servants they were. For the former offence might have proceeded from ignorance, and reprehensible though such ignorance is, especially in these times, it is not to be compared to the malevolence that could indite the open accusations and the sly insinuations which without a shadow of proof abound in the pages before us. For example, the monkish historian says of abbat Alexander, (potestatem) "*justis quantum potuit titulis dilatabat.*" The author immediately suggests that "when the holy father was unable to gain his ends by fair, he never scrupled to resort to foul means." The saintly John de Birdsall speaks affectionately of a friend, and the author hesitates not on this ground alone to insinuate that he was guilty of a crime too horrible to mention. Provision was made that women should not be admitted into the monastery, and the author (entirely ignorant of the Benedictine rule), interprets this as a proof of the licen-

* Warburton's *Notes on Pope*, vol. v. p. 381—384, quoted in the appendix to this work, where both these theories are gravely put forth.

tiousness of the monks, which could require such restrictions. But we will pollute our pages no more with these extracts, for we have quoted enough to show the diabolical and malignant spirit of calumny which pervades the book. In conclusion, it is difficult to name any other work of the same nature so utterly and entirely worthless in every respect, except in as much as it shows how bad an architectural or indeed any other work can be made by a copious use of ignorance, slander, and calumny. We must not omit to mention that it concludes with a strain of maudlin sentimentality called forth by the "picturesque appearance of the ruins" (which we are told was much improved by the fall of the central tower in 1779), and a string of verses equal in value to the rest of the work.

COLLEGIATE CHURCHES OF SCOTLAND.

Descriptive Notices of some of the Ancient Parochial and Collegiate Churches of Scotland. With illustrations on wood by Jewitt. London: J. H. Parker. Edinburgh: A. Lendrum and Co. 1848. 8vo. pp. xvi. 148.

THIS is a very well-meant attempt by an author who signs himself T. S. M., to supply that deficiency of information which as yet we possess of the Ecclesiology of the kingdom of Scotland, published in Mr. Parker's usual handsome manner. We wish that the execution of the work were in all respects equal to the spirit in which it is written, and the style in which it has appeared. It comprises elaborate church-notes of thirty-four churches, and of ruined abbey, reaching as far north as Aberdeen, to the apparent exclusion of cathedrals, (Edinburgh being the only exception, which was only made a cathedral in the reign of Charles I.) There are short notices of some of them however in the Introduction. T. S. M. is clearly a devoted Churchman, and he does us the honour to adopt our phraseology. Unfortunately, however, he seems not to have realised one of the most delicate as well as important distinctions in mediæval architecture, and to be possessed with the ruling idea of considering and calling Scotch Flamboyant, Middle-Pointed: e.g. he describes Roslin chapel, which, as is well-known, was built in 1466, by an Italian architect, as a "regular and interesting though very impure example of Middle-Pointed Gothic." In a foot note in the introduction we find the extraordinary statement, that apses are not so common as it is generally supposed in Scotland. The author explains himself by defining that an apse arch is necessary to form one in his estimation. Apses without such a distinction are, according to him, only three-sided east ends. We need not remark that he takes up the basilican notion of an apse, according to which neither Westminster Abbey nor Canterbury Cathedral would be apsidal.

A short Appendix contains a justly indignant notice of the destruction of Holy Trinity church, Edinburgh, by the North British Railway Company. T. S. M. does not however seem to be aware that the

Company are bound by Act of Parliament to reconstruct this fine Flamboyant conventual church on another site in Edinburgh, and that the stones of the church have been preserved and marked for reconstruction by Messrs. Burn and Bryce, and their position Daguerreotyped. This is a work (albeit immediately for Presbyterian use) in which we feel a peculiar interest, and to which we shall probably recur more at length.

REVIEWS.

Christian Memorials, Designed and Drawn on Stone. By WILLIAM OSMOND, Jun., Sarum. Parts IV., V., VI.

THESE parts complete the volume, of which we have already spoken in these pages. We cannot altogether recommend any of the designs, either in wood or stone: but the spirit of the work is very gratifying, and the examples are many of them so good, that we should not regret much to see them executed. But we must repeat that much variety in monumental crosses is not to be desired.

A short and good preface is devoted to enforcing the propriety of the presence of the cross in all the sepulchral memorials of Christians; to the condemnation of the modern style of epitaphs, and the recommendation of a better kind. For the sake of the preface alone, we should wish this series to have a wide and remunerating circulation.

Some Particulars connected with the History of Baptismal Fonts. A

Paper read before the Architectural and Archæological Society for the county of Buckingham. By the Rev. R. E. BARTY, M.A. London: Rivingtons. pp. 32.

THIS paper, even if suited for an audience of beginners in Ecclesiology, did not deserve the dignity of being printed; but we forbear criticism, in consideration of four good lithographic sketches of Romanesque fonts, which are appended. These are those of S. Mary, Aylesbury, S. James, Bierton, S. Mary, Drayton Beauchamp, and S. Nicolas, Great Kimble.

Sears' Scripture Prints, Part I. Sears, 36, Burton Crescent.

WE are glad to welcome any improvement in the character of cheap religious prints. This first part contains four plates, the Adoration of the Shepherds, our LORD in the midst of the Doctors, (which is somewhat painfully and too familiarly worded in the original—the sacred name of our SAVIOUR being introduced), our LORD's Subjection, and His Baptism. The Subjection is the most successful; the Adoration of the Shepherds the least so. The artist has clearly tried to avoid irreverence, but has scarcely succeeded in making truly religious pic-

tures. We do not wish to discourage the parties concerned: but we must say, that, while these are the best cheap prints we have yet seen, they are not quite what we should like to see in general use in schools and cottages.

A Visit to Chichester Cathedral. By CHARLES CROCKER.

THIS little book, written by one of the vergers of Chichester Cathedral, is an example of what such a book ought to be. It gives a succinct account of the erection of the building, of its present state, of the principal monuments, of the intended restorations; and, avoiding every attempt at fine writing, breathes, on the whole, so reverent a spirit, that one is almost carried back to the *ostiarius* of former days. We do not remember elsewhere to have seen a cut of the very curious sextuple human face (p. 26) that forms one of the bosses in the south aisle of the choir. Mr. Crocker is altogether a remarkable person. Self-educated, he came before the public in a volume of poems, wonderful for one whose training was all his own.

LYCHNOSCOPES.

To the Editor of the Ecclesiologist.

SIR,—Your December Number contains, in a letter from one of your correspondents, some strictures on Mr. Street's theory. He has, I think, clearly refuted Mr. Street's opinion concerning lychnoscopes, viz., that they were intended for the celebration of the Holy Eucharist to lepers, converted Jews, Cagots, &c.

He has also corrected the mistake concerning the number of lychnoscopes in Cornwall, but has said nothing with regard to Mr. Street's error concerning the number of lazarus-houses in that county. Mr. Street says positively that Liskeard was the "*only* lazarus-house in "Cornwall": this assertion is wrong; as there were *three*: one was at Launceston, another at Liskeard, and another at Bodmin.

1. That at Launceston was situated near Poulston Bridge, and dedicated to S. Leonard. It was endowed with fields, the income of which was designed for the maintenance of a certain number of leprous people; but the disease having left the county the hospital was consequently deserted, and the income of the fields, amounting to £25 per annum, is now applied to charitable purposes.

2. Somewhere about A.D. 1400, there was a lazarus-house at Liskeard, dedicated to S. Mary Magdalene.

3. There was an ancient lazarus-house near Bodmin, dedicated to S. Laurence, incorporated by Queen Elizabeth, A.D. 1582. There was here a prior, with thirty-one brethren, and sisters: the people supported there were to be lepers only, who were to elect one another. The endowment was worth about £140 per annum. The ancient seal of this

hospital has been preserved; it is in the shape of a "vesica piscis," containing in the centre S. Laurence, bearing a gridiron (the symbol of his martyrdom,) under a foliated canopy; beneath is a small figure kneeling, with his hands extended in prayer. The inscription, which runs round the margin, seems to be as follows:—"S. sci. Laurencii Bodmons de Penpo."

Before deciding so hastily on the use of lychnoscopes, proper investigation was necessary. If this had been resorted to, Mr. Street would not have (so confidently) asserted that there was only one lazaret-house in Cornwall, and that there is only one lychnoscope. With regard to the latter, as your correspondent has noticed, a very beautiful specimen exists in the church of S. Sennen.*

Hoping that these few remarks will prove interesting to those who take delight in the lychnoscope-question,

I remain, Sir, yours respectfully,

F. H.

To the Editor of the Ecclesiologist.

SIR,—I trust that a short account of the church of S. Mary, Tarrant-Rushton, Dorset, may not be unacceptable to you, as bearing on the question of the use of lychnoscopes, inasmuch as there once existed a hospital for lepers in the parish.

The church is cruciform, without a central tower; all four arms are of nearly equal length; the chancel, nave, and south transept are Middle-Pointed; the north transept First-Pointed; but the chancel arch is Romanesque, and very narrow. The jambs have been pierced with large square hagioscopes, filled with tracery. There is a lychnoscope in the usual position; and immediately opposite it in the north wall of the chancel, an opening, now blocked up, of another hagioscope running into the north transept. This hagioscope is very long, and its opening towards the transept is filled with stone tracery so narrow that the hand can hardly be introduced through it. This transept has a small door in the west wall. The principal entrance to the church is on the south side of the nave; and as there are no dwellings to the north of the church, the small door in the transept may have been for the use of the lepers; but if they were admitted into the church the lychnoscope would not have been wanted for the purpose Mr. Street suggests; still the Eucharist could not easily have been administered to them through the hagioscope, it being filled with such narrow tracery.

I am, Sir,

Faithfully yours,

COPLEY J. SAUNDERS.

* [It is fair to state that Mr. Street denies the existence of a lychnoscope at S. Sennen: which, however, is affirmed by Mr. Neale, in his *Hierologus*.—Ed.]

OXFORD ARCHITECTURAL SOCIETY.

At a Meeting, Wednesday, November 1st, 1848, in the absence of the Rev. the President, the Rev. J. L. Patterson, of Trinity College, took the chair.

Mr. John East, B.A., Oriel College, was elected a member of the Society.

Mr. Freeman, of Trinity College, presented to the Society a most extensive and interesting collection of drawings of window tracery, made by himself; and in the course of the evening commented on the usefulness of such drawings, and the extreme importance of their being correct.

Among the other presents received were a collection of rubbings of brasses, contributed by Mr. Whately, of Christ Church; a rubbing of a brass from Stoke Pogis church, presented by Mr. Burt, of Pembroke College; Poole's Ecclesiastical Architecture, presented by the author; Archæologia Cambriensis, presented by Mr. Jones, of Queen's College; and the Handbook of Embroidery, and Notices of Collegiate Churches in Scotland, presented by Mr. Parker.

Mr. Lechmere, of Christ Church, Secretary, then read the Report of the Committee. The principal subjects mentioned in the report were the approaching election of a President, officers, and a portion of the Committee, the recent alteration of some of the Rules, the acceptance of the New York Ecclesiological Society into union with the Oxford Architectural Society, &c. The report further announced the election of Mr. Billing, Architect, Reading, as a Corresponding Secretary of the Society, and the completion of the Cemetery Chapels near Oxford, and their relative merits; and terminated in some observations on the progress of Church Building and Church Restoration during the long vacation.

The Secretary then proceeded to read out the amended rules, and the names of members of the Society proposed to serve on Committee in place of those who go out.

Mr. Freeman, of Trinity College, made some remarks on his drawings of window tracery, which he had presented to the Society. They were the illustrations of his series of papers on window tracery now on the eve of publication. This collection illustrated well the progress of window tracery, being a complete series.

The Rev. J. L. Patterson returned the thanks of the Society to Mr. Freeman, and remarked on his contributions to ecclesiology and his services to the Society.

The Chair was then taken by Mr. Lingard, librarian; and Mr. Patterson proceeded to read a paper on the Abbey-church of Fécamp, which will be found at length elsewhere in the present number. The paper was illustrated by an excellent ground-plan of the abbey, (which we reproduce) for which Mr. Patterson was indebted to the present incumbent of the Holy Trinity church near Beaucamp.

Mr. Lingard, librarian, returned the thanks of the Society to Mr. Patterson for his interesting paper.

The Librarian called the attention of the Society to the restoration of the chancel of the parish-church of Stockport, Cheshire, which seems to have been conducted with an utter disregard to its original character, and mentioned many wilful mutilations, particularly the destruction of all the stringcourses and of a lychnoscope in the south wall, which was valuable from its unusual position. A drawing was exhibited of the most original triangular dormer windows which the architect proposed to insert in the splendid roof; this mutilation has fortunately been prevented. The new work was described as generally of a most meagre character and incorrect date, and as being executed in Bath stone, which consorts very strangely with the original red-sand fabric: stucco has been also plentifully employed. The work has been conducted under the superintendence of Mr. Ordish, architect, of London, and is in all respects only worthy of a now happily by-gone day in ecclesiology.

Mr. G. R. Portal, of Christ Church, drew the attention of the Society to some proposed restorations in the parish church of Mattingley, which he said were being carried out with a total disregard of all true principles of church arrangement. The organ was to be placed inside the altar-rails, the pulpit and desk immediately outside, and the font in the middle of the chancel; the last arrangement being with the approbation of the Archdeacon! This church is a very interesting, if not singular, instance of a wood and brick building, 'Perpendicular,' the walls being four and a half inches thick. It was agreed that the Secretary, and two or three other members, should visit the place, and report the result to the Society.

A very massive and richly-carved lectern, designed and executed by Mr. Margetts, wood-carver, Oxford, and exhibited by him, was universally admired, and was agreed to be one of the finest specimens of modern carving yet exhibited to the Society.

At a Meeting, November 15th, 1848, the Rev. the President took the chair at eight o'clock; and the following gentlemen were elected Members of the Society;—

Mr. J. B. Yonge, Baliol College.
Lord Robert Cecil, Christ Church.
Mr. A. Newdigate, Christ Church.

Among the presents received were a rubbing of a brass, lately executed by Messrs. Waller, in Preston Church, Lancashire, presented by the Rev. J. E. Cross, Christ Church; and "Osmond's Christian Memorials," presented by the author.

The list of gentlemen proposed to serve on Committee, in room of those who retire on Wednesday next, was read by the President.

The amended rules were then proposed to the Society by the President, and carried unanimously.

Mr. Lechmere, the Secretary, proceeded to read the Report of the Committee; the principal subjects of which were,—the new church at

Headington Quarries, which was reported to be progressing very favourably, and a correspondence which had taken place between Mr. Markland, the Society's Corresponding Secretary at Bath and Chancellor of the Diocese of Wells, and the Rector and Churchwardens of the church at Kingsbury-Episcopi, relative to the proposed destruction of the beautiful rood-screen. By Mr. Markland's exertions the screen has been saved, and its restoration is now in progress.

Mr. Tudor, B.A., of Exeter College, then proceeded to read a paper on Malpas church, Monmouthshire. It appeared that the nave had been lately pulled down; the chancel was to be retained for the purposes of burial, and the church rebuilt in another part of the parish. The carved stonework of the old church was to be introduced in the new one. No sufficient cause could be adduced for this lamentable demolition of a highly interesting specimen of Romanesque architecture, except the dilapidated state of the south wall, which, however, admitted of easy restoration. The paper was illustrated by a series of coloured drawings, from which it appeared that the carved work throughout, though on a small scale, was of very good quality.

Mr. Lechmere suggested that the church at Malpas might be used as a cemetery chapel, if found too small for the wants of an increasing population.

The Rev. Frewen Moor made some remarks on the derivation of Malpas, which Mr. Tudor suggested might be "*malus passus*."

Mr. Wayte, Mr. Parker, and Mr. Whately, made some further remarks, and the destruction of the church was generally lamented.

Mr. Lechmere made a report of his visit to Mattingley church, Hampshire, the subject of which was brought before the Society at their last meeting by Mr. Portal.

Mr. Lechmere observed that wooden churches, such as that at Mattingley, were most interesting, as well as most useful as models for Colonial church building purposes. Mattingley is an early Third-Pointed church, consisting of a nave and chancel, the walls being composed of bricks disposed herring-bone-wise in a framework of oak. The roof, which has lately been discovered by the removal of a plaster cieling, is of a very good pitch. The south porch has been moved to the west end by the present Incumbent. Mr. Lechmere then proceeded to describe the proposed arrangement of the interior, in accordance with which the pulpit, reading pew, and font, are to be placed in the chancel, in addition to an organ, which will be within the altar rails, and is to form a screen to a vestry, which is to be erected at the south-east angle of the church.

In allusion to the bell gable at Mattingley, Mr. Lechmere suggested a pierced quatrefoil with wire behind, to keep out birds, as the best aperture for a bell-cot in a Third-Pointed church.

Mr. Parker and Mr. Lingard made some observations relative to this subject.

Mr. Parker read a very interesting account of two ancient houses in Berkshire, one of the end of the thirteenth century, at Charney, near Wantage, in which the two wings are perfect, with the chapel, but the hall between them rebuilt. There is an original fireplace on the ground-

floor of the room under the salon, as if it had been the kitchen; and the salon has its original open timber roof. The other, of the middle of the fourteenth century, at Sutton Courtenay, near Abingdon: in this the hall is nearly perfect, with a good plain open timber roof, and a very remarkable low-side-window under one of the other windows. Here also the salon has its roof perfect, and there are remains of fireplaces both in the salon and in the room under it, as if this too had been a kitchen. The other wing is modernized. Careful drawings by Mr. Jewitt of the principal features and details were exhibited.

Mr. Lingard made some remarks on the rare occurrence of chapels in domestic buildings of so early a date as those described by Mr. Parker.

At a Special Meeting, Wednesday, November 22nd, 1848, the Rev. the President in the chair, the Society elected five Members of Committee to supply the places of those who have retired.

The five following gentlemen were declared duly elected:

Rev. E. Hill, M.A., Christ Church.
Rev. J. H. Pollen, M.A., Merton College.
W. B. Jones, M.A., Queen's College.
J. F. Russell, Wadham College.
G. R. Portal, Christ Church.

The Rev. the President then addressed the Meeting in resignation of his office. He expressed the deep interest which he took in the welfare of the Society, and the pleasure which he had derived from his more immediate connection with it, while in the chair, and concluded by thanking its members for the kind feeling and attention with which all his suggestions had been received.

The Rev. W. Sewell, B.D., of Exeter College, Vice-President, was then duly elected President for the ensuing year.

A vote of thanks to the Reverend the President for his able conduct in that office during the past year, was proposed by Mr. Lingard, of Brazenose College, Librarian, and seconded by Mr. Jones, of Queen's College. The proposal was carried by acclamation.

The Society then proceeded to elect two auditors for the ensuing year.

The Rev. J. Ley, B.D., of Exeter College, was re-elected, and the Rev. J. Barrow, M.A., of Queen's College, was elected to fill the office vacant by the resignation of the Rev. C. P. Eden, M.A., of Oriel College.

The Society then adjourned.

At a Meeting, Wednesday, November 29th, 1848, the Rev. W. Sewell, B.D., President, in the Chair, the following new members were elected:

Rev. J. W. Horsley, M.A., University College.
Rev. T. B. Levy, M.A., Queen's College.
G. Thompson, Oriel College.
A. White, Magdalene Hall.
R. Bramley, Brazenose College.
J. Ewing, S. John's College.

Amongst the presents received were some carefully executed drawings illustrative of Malpas church, presented by Mr. Tudor, of Exeter College; rubbings of brasses in Knebworth church, Herts, presented by the Rev. C. Pearson, Corresponding Secretary; a beautiful rubbing of a brass, presented by Mr. Delamotte; a volume of Liturgical Tracts, presented by Mr. Whately, of Christ Church; Brandon's Parish Churches, presented by Mr. Lechmere, Christ Church; and Paley's "Church Restorers," "Church Tour through England and Wales"; and "The Hand-Book of Ecclesiology," presented by an anonymous donor.

The Secretary then read the Report of the Committee. The Report mentioned the re-election of Mr. Lechmere, the Rev. S. Wayte, and Mr. Lingard, to the several offices of Secretary, Treasurer, and Librarian. It further mentioned the election of Mr. Cox, as Secretary, and of the Rev. the Principal of Brazenose College, to the vacant place on Committee.

In conclusion, the report announced the forthcoming publication of a complete catalogue of the casts in the Society's collection.

Mr. Cox, of Trinity College, Junior-Secretary, read a most interesting communication from the Rev. C. Pearson, Knebworth, Herts, relative to some brasses in the church at that place, which have hitherto been unnoticed by brass collectors.

Mr. Tapper, of Trinity College, read an account of the church of S. Mary, Binfield. This church is remarkable from being built on an inclined plane from west to east.

Mr. Shaw Stewart, of Christ Church, then read an interesting paper, illustrated by rubbings of brasses, &c., containing an account of Dale Abbey, and Morley church, Derbyshire. He began by relating the history and vicissitudes of Dale Abbey, which was originally only the residence of a hermit; but at its dissolution, A.D. 1539, the revenues amounted to £144 12s. He then proceeded to describe the most interesting features in the church, more especially some stained glass windows which were originally in the cloisters of Dale Abbey; the south porch also came from Dale. Mr. Shaw Stewart concluded by giving a description of several brasses and monuments of the Statham and Sacheverell families.

The President returned the thanks of the Society to Mr. Shaw Stewart for his paper, and made some remarks on the great value of ancient documents as illustrative of the early history of ecclesiastical edifices.

Mr. Portal, of Christ Church, made some remarks on the Sacheverell aisle in Morley church, which is filled with the monuments of that family, and described the deterioration of the monuments and inscriptions from the earliest period up to the present day. Mr. Portal further stated that there is a door which led from the old hall adjoining into a gallery in the aisle, and was the private entrance by which members of the Sacheverell family entered the church.

The President mentioned some extraordinary instances of church misarrangement in Ireland.

Mr. Lechmere exhibited a fragment of a richly sculptured and

painted Middle-Pointed canopy, illustrative of the use of polychrome in the decoration of sepulchral memorials. The specimen exhibited is remarkable from the singular disposition of the colours, which are gold, red, and blue.

The President mentioned that it was the intention of the Committee to set on foot, in the ensuing Term, some practical lectures on the elementary principles of Pointed Architecture, to be illustrated by casts, models, and drawings, in the Society's possession.

LINCOLNSHIRE ARCHITECTURAL SOCIETY.

At a meeting of the Lincolnshire Architectural Society, held at Louth on the 7th of August last, the following resolution was unanimously adopted:—

“ A strong feeling having been expressed at Lincoln, during the late archæological meeting, by many distinguished members of the Institute, against the objectionable stained glass with which the beautiful east window of the minster is disfigured, and liberal subscriptions having been offered by several noblemen and gentlemen for restoring it in better taste,—

“ Resolved unanimously—That this society, for the purpose of accomplishing so desirable an object, do undertake to solicit and receive subscriptions, for the purpose of replacing the window with the best glass which modern art can produce; but that, previously to any step being taken by the society to that end, the secretary write to the Dean of Lincoln for his approbation, and that of the Chapter.

“ That, after such approval shall have been obtained, circulars soliciting subscriptions be issued by the society, and, so soon as the amount subscribed shall warrant, the best designs and specimens be procured and forwarded to the Archæological Institute, and to the Dean and Chapter of Lincoln, for their approval and acceptance.”

The Dean and Chapter have expressed their warm approbation of the undertaking, and have headed the subscription with the liberal donation of £250. Upwards of £400 has been already subscribed; but from £1000 to £1100 more will be required to complete the work in a manner worthy the magnificence of the building.

Subscriptions may be paid to the Treasurer, the Rev. Edmund Smyth, South Elkington, Louth.

NEW CHURCHES.

S. ———, Warmley, Gloucestershire.—We have been favoured with a lithographic view of this design, from the south-east, and also with several tracings from the drawings. The architect is Mr. J. P. Harrison, and the present church is quite worthy of his reputation. The style is early Middle-Pointed. The plan consists of a chancel, 27 ft.

by 15 ft. 6 in.; a nave, 65 ft. by 17 ft. 3 in., opening by five arches on each side into aisles of equal length, but very different breadths (the north one being only 8 ft. 7 in. broad, while the south is 14 ft. 1½ in. broad); a western tower and south-west porch. There is no sacristy. The chancel has longitudinal benches, a (south) priest's door, and a sanctuary raised on three broad steps, without sedilia, piscina, or footpace. The nave has a low pulpit in the north-east angle, and a central passage between the open seats, five feet broad: the narrow north aisle has a bench-table, and a passage between it and the ends of the nave benches: the south aisle has a central passage between its benches, and the font standing immediately south of the westernmost pier. There is a door, without porch, on the north-west of the north aisle; no external door into the tower, but a spiral staircase, reached from the inside, in the north-west angle. Externally an effect of much freedom is given by the gabled roof of the south aisle, in contrast with the lean-to one of the north. The south elevation displays,—in the chancel, a low plain-arched priest's door, between two tall cinquefoiled single lights;—in the nave, an unaffected porch (the gable of which only reaches the eave of the aisle roof, the height of the side wall being 17 ft. 6 in.), and four similar two-light windows, trefoiled with a quatrefoil in the head, and two good buttresses of two stages besides those at each angle. The west window of this south aisle is like those on the south side: the east window gains dignity by greater height, and has its lights cinquefoiled, with a trefoil in the head. The great east window is of three lights, cinquefoiled, with tracery of three circles, the upper one being inscribed with a trefoil on a triangle, the two lower ones with a quatrefoil on a square. The single window, north-west of the chancel, has two trefoiled lights, with a quatrefoil above. In the north aisle, the east window is of two trefoiled lights, with an inverted trefoil in the head, while those in the north wall, four in number, consist of three single trefoiled lights, and one of two trefoiled lights, with a trefoil above, under a depressed hood;—the west wall is blank. The tower has no windows north and south, but a well-treated two light window, high up, at the west end. A second narrow stage has merely oblong piercings, and the belfry stage, springing most properly from above the ridge of the nave roof, has four two-light belfry windows. The buttressing is bold and massy, of almost First-Pointed character, staging with the tower, the top weathering off in six overlapping set-offs from above the stringcourse of the belfry-stage. A solid stone broach spire, with projecting gable-lights on the cardinal faces and ending in cross and weathercock, at a total height from the ground of 111 ft. 3 in. completes the steeple. Internally we are pleased with the simple but good detail used throughout. The piers are four-clustered, with unassuming caps and bases, and the arches are of two chamfered orders. The chancel-arch might (we think) have been made a little more dignified; but the height and narrowness of the belfry arch are most judicious and effective, quite recalling the freshness of an old example. The roofs, of course open, are of the plainest kinds: indeed, altogether the design strikes us as being most happy from its severe simplicity,—from the entire absence

of the least clap-trap or pretence. We regret the absence of a screen, and of altar-rails, which are most necessary where the screen is absent. Surely also a sacristy is necessary for a church of this size. In other respects we have the pleasant task of giving our hearty commendation to the design.

S. —, *Penrith, Cumberland*.—We return our best thanks to a correspondent who has forwarded to us a plan and a lithographic perspective view, from the south-west, of this design. The architect, we believe, is Mr. Travis,—a name as yet unknown to us; but we are inclined to hope that we shall have to welcome many designs from his hands, fulfilling the favourable augury we draw from those now before us. The plan comprises a nave, about 64 ft. long by 22 ft. wide; a chancel of the same breadth exactly, and 32 ft. long; aisles to the nave, extending along two-thirds of each side of the chancel; a vestry at the east end of the north chancel-aisle, and a south-western porch. The style is very late Middle-Pointed, almost Third-Pointed; a transition (we must say) not very happily realised by the architect. In so small a building of this plan, it would perhaps have been better not to have distinguished externally the nave and chancel, except by the discontinuance of the aisles of the latter marking the sanctuary. But here the chancel and its aisles, though of equal breadth respectively with the nave and aisles, are a little lower, so as to make a rather pretending variety of roofs at the east end. All the roofs have simple crests, stone copings, with gablets and gable-crosses. The aisle-roofs are not continuous with the nave-roof, but slope away at a different angle, below a moulded cornice. We notice, in the eaves of the aisle-roofs, a very small moulded gutter, with small projecting gargoyles, quite inadequate (we should say) to proper drainage. The windows are fairly moulded, but have too much a 'Perpendicular' type: and are surely more numerous than necessary, and rather too uniformly arranged. To the priest's door in the south chancel-aisle we much object; particularly as the sacristy has a private entrance. The west front exhibits two similar two-light windows, flanked by the uniform windows at the west ends of the aisles, and divided by a large buttress, which, mounting to the gable, bears an octagonal bell-turret, pyramidally roofed. This turret, which is an average example by no means new, is certainly too small in proportion to the rest of the design. The architect has evidently aimed at a general breadth of effect in this building, and has to some extent succeeded; but the attempt required a more massy and dignified arrangement of the bell-turret. Two niches, prettily introduced above the west windows, much relieve the façade, and would have deserved our praise, but that they are absurdly filled with—not figures, but—*busts* (so to say) of angels bearing shields. Of the detail of the interior we cannot speak, having only a ground plan before us. The chancel, which is of good proportions, is divided from its aisles by parcloes, and from the nave by a screen: on each side it has eight stalls, three being returned on each side against the screen. The sanctuary, raised on three steps, has sedilia; and the east window is of five lights. A pulpit stands against the south pier of the chancel-arch—(why not the north?)—and to our great regret in a design generally so correct, a "reading-desk" is marked oppo-

site to it on the north side. The font stands near the south-west door, against the last pier: the passages of the aisles are not in the middle, but against the piers: the seats in the chancel-aisles face north and south. The material used is the red sandstone of the district, the walling being in small irregular courses, scarcely touched with the tool on the surface. "Lamonby stone," says our correspondent, "is used internally, and is of very fine grit, varying in colour from violet to white in its laminations." Of this stone the piers, pulpit, font, and sedilia are constructed. No plaister is used in the roof, boarding being nailed on to the rafters. The framing consists of main and intermediate trusses, with carved hammer-beams, collars, curved and moulded ribs and braces. Upon the whole this seems to us a very hopeful attempt. We remark crosses and coped tombs figured in the churchyard. The lithography, by Messrs. Maclure, Macdonald, and Macgregor, of Liverpool, strikes us as very successful in delineating the architectural detail.

S. —, Salley, in the parish of Aston, near Birmingham.—Nothing, as it seems, can be better than the zeal and liberality with which the building of this new church was undertaken in order to anticipate the growth of population: nothing can be worse than the way in which the architect, Mr. R. C. Hussey, has fulfilled his part in the work. Seriously, we never saw a worse design: it has not one redeeming feature. We speak from a lithographic view, from the south-east, heading the subscription paper. A cruciform late Third-Pointed building, with a nondescript tower between the south transept and the aisle; with low-pitched roofs, miserable windows, bad buttresses; and such a tower, with, however, a projecting angle turret, but a most mean battlement! Altogether, we have not seen for a long time a more commonplace starved design. And, so far as we can judge from the prospectus, there were quite sufficient funds, and a commanding situation.

S. Michael, Baldi, Cornwall.—This church, which is situated just above the village of Baldi, on a hill commanding an extensive prospect southward, consists of chancel, nave, south aisle, and a north transept formed of the lower story of the tower. The style is Middle-Pointed. The entrance to the churchyard is through a lich-gate, which is surmounted by a cross; and the principal entrance into the church is by a south porch. There is also a priest's door on the south leading to the chancel, and a door of similar form and character on the north. The font is of Caen stone, and is raised on steps: its shape is octagonal; and the basin, the panels of which are ornamented with sunk quatrefoils, rests on a moulded shaft and plinth. The nave and aisle are divided by a row of lofty arches, springing from moulded and filleted pillars of Portland stone—each shaft being a single block nine feet high. The capitals are richly carved in various floriated designs. On the capital nearest the font, the foliage is that of the lily; the three next bear, severally, the convolvulus, the oak, and the ivy; and the last capital, that nearest the chancel, is decorated with the vine-leaf. The roof, which is open, is massive and substantial, and consists of principals, collars, and curve-pieces which rest on stone corbels. The walls of the church are enriched with illuminated scripture texts. Over the south door are the royal

arms; and over the north entrance, a copy of King Charles the First's letter to his faithful Cornishmen. The chancel rises by five steps to the altar, is separated from the nave by a low screen, and is fitted with stalls. Between the nave and chancel there rises, springing from imposts, a lofty and beautiful panelled arch, to be decorated above, on the western side, by a cross standing on a wounded dragon; and on the eastern side, by a figure of S. Michael. Within the chancel stand the prayer-desk, curved, with poppy-head ornament; and the lettern. In the wall, on the south side, are constructed two sedilia; and on the north side is the credence with carved bracket beneath. On the north side of the altar is a massive carved bishop's-chair. The corbels in the chancel bear emblems of the Passion. The chancel, sedilia, and credence are ornamented with trefoil patterns, painted by Mr. Haslam, the incumbent; and round the chancel walls is the Preface. The altar window has three lights, and is filled with stained glass, designed and executed by Beer of Exeter. On a diaper ground are roses and fleurs-de-lis, and a trefoil border; and, in the centre light is a cross, of ruby colour, jewelled and bearing the label IHS.—At the base of the window are the words: "We praise Thee. We bless Thee. We worship Thee." The tracery lights bear emblems of the Passion and mottoes. The pulpit is very richly moulded and carved, the five panels being ornamented with tracery. It is intended to decorate these panels still further, with paintings of the Evangelists and S. Michael. The corbels which support the arch of the tower-transept bear sculptured heads of the Queen and the Bishop of the Diocese,—wrought without models by Mr. W. Pearce, jun., of Truro. On the south side of the chancel, east of the door, is to be placed an organ. The exterior is built of rough work, hollow pointed, with Aberthaw lime,—the quoins being of Creeg quarry stone from the neighbourhood of Chacewater, and the windows of Portland. The gables are all surmounted with crosses, that on the chancel gable being floriated; the others, we are sorry to say, plain. The tower is on the north side, its basement story forming a transept which opens into the church with a bold arch. It terminates in a broached spire, rising to the height of ninety feet from the ground. Attached to the north-east angle of the tower is a stair-turret, capped, conducting to the belfry, which is lighted by four two-light windows with geometric tracery. The spire also has four lights, which are surmounted by gablets. The top stone of the spire bears, in English capitals, the inscription:—"God save this work." The whole is surmounted by a gilded cross. The tower is provided with a musical peal of six bells, pitched in the major scale of A; the tenor bell weighing about 12 cwt. They severally bear the following inscriptions:—treble bell, "Ave Fili, Lux, Salvator"; second, "Ave Rex, Pater, Creator"; third, "Laus Deo"; fourth, "Ave, Sancta Trinitas"; fifth, "Gloria in Excelsis Deo"; tenor, "Festa decoro, Plebem voco, Defunctos ploro." On the tenor bell is also a figure of S. Michael the Archangel (presented by the founders, Messrs. Mears and Son, Whitechapel,) with the words "S. Michael's, Baldiu," written above. The dimensions of the church are as follows:—nave, 64 ft. by 20; chancel, 26 ft. by 20; south aisle, 72 ft. by 17; transept, 13 ft. by 13. The church provides accommodation for five

hundred and thirty persons. The sittings are all free. The architect is Mr. White, of Truro.

Sydney Cathedral.—We gladly publish an extract from an address issued December 31, 1848, with reference to this most important work. "The corner-stone of the Cathedral and Metropolitan church of S. Andrew, at Sydney, was laid on the 16th of May, 1837, and the work was carried on to some extent during the three succeeding years. From this period till 1846, on account of the great commercial distress in the colony, no advance was made in the building; but in that year the committee was re-organized, a fresh architect appointed, and new estimates made. It was computed that £6000 would be nearly sufficient for the object proposed, and the members of the Church determined to attempt to raise the sum required among themselves by an annual collection. During the year ending April, 1847, the sum of £1500 was collected, and during the year ending April, 1848, a sum exceeding £1100. As, however, certain enlargements and alterations are considered necessary, and will demand an additional outlay, the Lord Bishop of Sydney and the Committee have ventured to solicit the aid of the Church in the Mother Country, under the persuasion that help will not be denied to those who are doing the best to help themselves. It is earnestly hoped that you will not refuse your aid and co-operation, but will, by your pecuniary assistance, afford such encouragement to the promoters of the undertaking, as may enable them to persevere in their design, and render the Church of S. Andrew more suitable than it can otherwise be to its dignity, not only as the cathedral of the diocese of Sydney, but as the metropolitan church in Australasia." The treasurer, we ought to add, is the Rev. George Gilbert, of Grantham, Lincolnshire.

S. Paul, Chippendale, Sydney.—We have been much interested in an account, received from a valued member of our own body in Australia, of the progress of the new church of S. Paul, Chippendale. "I am sure," he says, "the Society will appreciate the right spirit in which this church is being built. The people themselves are, for the most part, emigrants from the southern counties of England, and have taken the matter up with great zeal. But Mr. R. T——, the owner of a large brewery in the neighbourhood, and who has almost fifty men in his employ, Kentish men like himself, has done most to set the matter forward. He at once gave £500 towards the object, with a disposition and a modesty and humility, which give one the greatest comfort; and has been untiring in his efforts to get the work brought to completion. The government have given us an admirable site; the masons working at the cathedral are to give the font; two carpenters the chairs; another the lettern; another person the sacred vessels*; another a stone pulpit, &c. &c." The style is Middle-Pointed, we are told: the plan comprises nave and one aisle. The tower is specially designed to recall a Kentish example, being of three stages, with a projecting newel staircase. The material is stone. The foundation of this church was laid on the feast of the Conversion of S. Paul, 1848; and the builders hope to see it consecrated on the same festival in 1850. The architect

* [These have been made and already sent out to Sydney by our own manufacturer.—ED.]

is Mr. Edmund Blacket, whose name is already known to our readers. We conclude with another extract from our correspondent's letter:—
 "As I wish this church to be in every way complete, I would say that, if any members of the Society, feeling an interest in the ecclesiology of Australia, should be willing or desirous of contributing a token of their good-will, the most acceptable offering would be sheets or fragments of glass, of various colours. We could work these up into good patterns; and in this hot climate, it is a great thing to be able to mellow and moderate our fierce sunlight, which bursts in on the north side of our churches during the morning service. Blinds are, of course, odious things; and coloured glass seems to supply that combination of fitness and decency, which forms so prominent a principle and feature in all true church arrangement."

English church, Madeira.—Most of our readers have probably become acquainted with the proceedings of the Foreign Office towards the members of the English Church in this island; and some may be interested in a brief description of the present chapel, to which Churchmen have withdrawn from the legal meeting-house. It is by no means contemptible as a building; one of the relics of the bright times of Funchal. As arranged at present, it has chancel, nave, south aisle, sacristy south of that, and organ-room north of the chancel. The roof is singularly good; coved trigonally, with heavy well-carved ties; the east and west ends of the roof rich, with squinch beams, also highly carved. The seats, of course, are open. Two pointed arches separate nave from south aisle. At present there are very fair altar-rails. The worst addition is a wretched eastern triplet; the very window least adapted to such a building. The altar stands in need of correct vestments; we hear that they have been offered, and we hope they will be accepted. The whole thing is, however, highly creditable to the persecuted Church of England in Madeira; and far more like a church than the neat temple where the clients of the Foreign Office, and the Presbyterians, repair.

New School, Poyntington, Somerset.—Mr. R. J. Withers has completed a very creditable school here, in rather pretending Middle-Pointed. The details are severally too strictly ecclesiastical, but the whole has avoided to a great degree a mere chapel-like effect. The gable window is of three lights, with reticulated tracery; this is too assuming, and particularly the ogee label ending in a rich crop in relief. The bell-gable is not very successful; but, we must say, upon the whole, we know few schools so pleasing as this.

CHURCH RESTORATIONS.

S. John, Broadwindsor, Dorsetshire.—We have had very great pleasure in examining the excellent designs of Mr. J. E. Giles, architect, of Taunton, for restoring this noble church. At present the fabric is ruinous, and filled with pews, double galleries, &c. It is thought necessary to rebuild the whole church, saving perhaps the walls of the beautiful Middle-Pointed chancel. The present church comprises a

chancel nearly 40 ft. long and 18 ft. broad ; a nave of about the same size as the chancel ; very narrow aisles, a north-east chapel, south porch, and west tower. The most ancient parts are the arcade and walls of the south aisle, about 1190 : the north aisle is bold First-Pointed, as is the east end of the chancel,—the walls of which, however, and the tower, are fine Middle-Pointed. In this style, of course, the restorations are all conceived ; the chancel being retained or rebuilt, but the nave lengthened westwards, and the aisles made broader. By this plan the north chapel is sacrificed ; but a sacristy is added to the north-east of the chancel. The new chancel is stalled, with returns ; and contains a small organ and a lettern. The sanctuary rises on three steps. The pulpit is low and at the north-east of the nave. The passages in the aisles are by the piers, not in the middle, which we regret. The roodscreen is rather too heavy, we think ; and the lower panels, though solid, have tracery instead of panelling. The roofs are open and massy, with curved braces meeting under the collars : the foliations between the collars and braces are rather a debasement. In the exterior we are much pleased with both effect and detail ; the clerestory, however, is a little too fanciful, and the tracery of the circles is Flamboyant. The moulded eaves also, however pretty, are seldom to be had now without stinting something else : though in this design funds do not seem deficient. The tower and spire are very creditable ; but we should omit the trefoiled circles in the lowest stage, and should make the stage under the belfry a little narrower, giving greater height to the lower one. The spire is a lofty stone broach, with gabled lights on the alternate sides. We congratulate Mr. Giles on his design.

S. Martin, Lillington, Dorset.—Mr. Withers, of Sherborne, has made a very pleasing restoration of this church, which in its unrestored state was a most unpromising subject. It is a very tiny building, consisting of a nave, 30 ft. long and 13 ft. broad ; a chancel, 19 ft. long ; a south chapel, north porch, and west tower. The walls were nearly ruinous, the detail miserable, and the interior filled with pews and a gallery, and a stove. However, it preserved a roodscreen ; and both pulpit and reading-pew were in the chancel, within the screen. By an improved arrangement of seats, Mr. Withers accommodates 125 without the gallery, whereas only 100 were seated before. The chancel has longitudinal benches, which however ought only to be single, and a sort of reading-stall is made prominent on the south side. This is most unnecessary in so small a chancel ; no distinction in the stalls was either needed or indeed allowable. The pulpit is now in the nave ; but—we cannot express our surprise and regret—the screen has vanished in the plan now before us. We should much like to have this explained, but we are sure we may acquit the architect of any blame on this score. Externally the church is almost rebuilt, except the tower (which is in a fair state) ; good unfoliated two-light windows inserted in the sides, and a three-light one in the east end ; buttresses, strings, crests, and gable-crosses added, and a vestry built between the south chapel and the chancel. All this detail is very effective and good ; but we have some doubts whether it is not too much for the scale of the building.

In particular we object to the uncalled-for destruction of the hagioscope between the nave and the south chapel, and the removal of all traces of the (blocked) north door, to make way for an unnecessary new window. The screen, parting off the south chapel, is perhaps somewhat heavy. We hope to see some works of this architect, where he may not be fettered by his employers in the matter of ritual arrangements.

S. James, Talaton, Devon.—The wholesale mutilation of churches in the late centuries is not so melancholy as the pertinacious defiance of the laws of ecclesiastical decency in modern (so called) restorations. Talaton church, an interesting building of Third-Pointed architecture, bids fair to become an instance in point. Three years ago the nave was seated throughout with good old open benches: these have, in one portion of the church, been exchanged for closed pews for the accommodation of the Squire's farmer-tenants. A fresh arrangement of the chancel has been just completed: but instead of being fitted up as a chancel, the Rector's old pews have given way to a double row of modern seats, on either side, arranged north and south, with heavy bench ends and clumsy poppy-heads, for the accommodation of the Incumbent's family, visitors, or servants; while the altar itself, with its furniture and rails, is left untouched in a state of puritanical meanness. Preparations also are at this moment going on for the re-erection of a reading desk in the nave. The font, of Norman work, which has been recently chiselled and repaired, is not used as such; but is converted into a receptacle for a small Wedgewood-ware vessel, from which we suppose the Sacrament of Baptism is administered, although the font is provided with a drain. We understand the Incumbent is Rural Dean. Other enormities in the church we have left unnoticed, in the charitable hope that their removal is in contemplation. We are compelled, however, to allude to the appropriation, by the lord of the Manor, of the whole of the south aisle east of the screen as a private room for family prayer. The east window of this aisle has been recently blocked up, and a modern tablet occupies its place. A new window, studded with coloured glass in the painter-plumber-and-glazier style, has been inserted on the south side: while on the exterior a red-brick chimney has been run up, connected, we apprehend, with apparatus for warming the gentleman's apartment. The screen and parclose, which are of most exquisite carving, are painted white. The west end of the church is disfigured with galleries, for which there would be comparatively little need, were the Squire's sitting-room restored to the uses of public worship.

Holy Trinity, Buckfastleigh, Devon.—This church has been lately restored at an expense of £1300. A western gallery has been removed, and the heterogeneous pews replaced by long low seats, to which however, (with an excess of absurdity), doors have been added, because the church standing on a hill is considered cold in winter. A classical reredos also has disappeared; and there is now an open roof instead of a plastered cieling. Mr. Hayward, of Exeter, was the architect employed.

S. Mary, Long Stratton, Norfolk.—This church, which was built about the year 1336, consists of a nave, two aisles, a spacious chancel, and a

round tower. The north clerestory wall and the pillars leaned so much that it was found necessary to take them down, and rebuild them. The chancel, which was full of pews, is now fitted up with two rows of carved open oak seats on each side, returned. The floor of the nave and aisles is laid with red and blue tiles. The reading-desk on the same side as the pulpit, is just outside the screen on the north side, facing south: it is a handsome open desk, with a poppy-head at each end; there is a lettern on the south side for the Bible.—The seats in the nave are all open, and of oak; the old poppy-heads, some of which are very beautiful, have been very well restored by Mr. Allett, of Norwich. Mr. J. Brown, of Norwich, was the architect. There is daily service in the church.

S. Nicolas, Icklesham, Sussex.—This beautiful church, described in our sixth volume, page 181, has lately been restored by Mr. S. S. Teulon, but we only judge of the manner in which it has been done by two lithographs. That of the exterior shows however that the remarkable span roof which formerly embraced both nave and aisles has given place to a dandified clerestory, with windows matching the new aisle windows, trefoil-headed single ones. We had not much opinion of Mr. Teulon's ability, but we were not prepared to see him or any other architect in the present day so wantonly destroying a feature of extreme singularity and picturesque effect in an ancient church. The nave of Icklesham will henceforward be, externally, a modern affair,—once it was a study in which Mr. Petit would have rejoiced, while inside it was remarkably solemn. The interior view of the chancel exhibits a few longitudinal benches and a sanctuary-rail.

S. Mary, Bottesford, near Nottingham, has been freed from paint and whitewash, and proves to be of beautiful ashlar work throughout the nave. All the stone-work is renewed: the belfry arch opened, and western gallery destroyed. A noble west window also is opened. Besides this, rich open seats are substituted for pews throughout the church. Some curious frescoes, not however deciphered, were brought to light over the chancel-arch.

The church of *S. Botolph, Barford, near Wymondham*, is about to be restored in good taste, we are glad to hear.

S. Laurence, Broughton, Bucks.—The walls of this church having been recently partially cleared of plaister, some interesting frescoes have been discovered. They are described as being the full-length figure of a bishop, with chains, horse-shoes, keys, pincers, hammers, and an anvil at his feet. On the opposite side are angels rising out of clouds, holding scrolls charged with legends which our correspondent could not decipher.

Bolton Priory-church, Yorkshire.—The once nave of this beautiful church (which is still used for parish service) is being decorated by having all its windows filled with painted glass at the cost of the Duke of Devonshire. The artist employed is Mr. J. A. Gibbs. We are glad to see a love for the old structure manifested by one whose misfortune has made him the inhabitant of what was formerly a religious edifice.

S. —, Castlecomer, Ireland.—We have seen designs, by Mr. Atkins, of Cork, creditable enough,—but which might be, and we believe

will be, much improved,—for enlarging this church. The plans embrace the addition of a chancel and vestry; of an aisle extending the whole length of the church on the north, and a porch on the south side; together with an entirely new arrangement of the sittings.

Bayonne Cathedral, South of France.—A pious inhabitant of Bayonne some years ago left an annual sum of 40,000 francs to be expended solely on its restoration. This has hitherto gone on some questionable repairs of part of the exterior; latterly, however, the Bishop has placed the money at M. Didron's disposal to make with it a complete restoration and decoration of the interior. We need not say how pleased M. Didron is with the undertaking. We shall look with great interest upon the progress of a work so large, so sufficiently supported, and on which we trust the first artistical talent will be occupied. We gain our information from the current number of the *Annales Archéologiques*. The choir and apse of Bayonne Cathedral are of the twelfth century. The nave is Middle-Pointed.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

"SIR,—I am induced to notice a remark of yours, at page 200 of your last Number, in the criticism upon the new church of S. Margaret, Collier Lane, Yalding, Kent. It is as follows: "The roofs are of red tiles, toning very well with those (sic) of the walls. By some odd caprice, however, the aisle is covered with blue slates (perhaps because the pitch was supposed to be too low for tiles)." I should be glad to hear what you would recommend as the covering of an aisle roof, (which really is too low in the pitch for tiles,) of a church, the nave of which is effectually roofed with tiles. I write feelingly, owing to the unsuccessful attempts hitherto made to render the aisle-roof of my church proof against weather by means of a tile-covering. First of all, the wet came in at the ridge of the roof; to remedy which a string of stone was let into the nave-walls close over the tiles. This not succeeding, the upper course of tiles was carefully cemented, but with no better result. Afterwards the evil increasing, the whole roof was stripped, and laid with a material called asphalté felt, on which light rafters were fixed and the tiles over all. Still the rain penetrated at the ridge, and the tiles for two or three courses under the string were removed and re-set in cement. This too failed; and at last the string-course itself was drawn, and lead inserted behind it and beneath the highest course of tiles. Now, the wet is finding its way through the felt, and what is to be done? Would you think it an odd caprice to try some other material after all these ineffectual endeavours to retain the tiles and make them serviceable? It has been suggested that the Westmorland slate (which is a sort of greyish thin flag) might be very well substituted for the tiles without causing so striking a variety of colour, as the blue slate. At any rate is it not better, when the pitch is so flat that tiles are admitted on all hands to be quite inapplicable, to expose honestly a roof of slate, than for the sake of harmony in the

appearance of the entire church roof, to lay slates first, and then, as I have heard to be done, put a covering of tiles over them? As a constant reader of the *Ecclesiologist* from its earliest numbers, I hope that I may be excused for soliciting advice on this difficult point. My church, I should add, is quite new, having been consecrated less than fifteen months ago.

I am, Sir, yours very obediently,
 Portswood, near Southampton. PHILIP R. ROBIN."

[We should advise our correspondent to put up a lead roof. This, though expensive, is sure to be successful.—ED.]

To the Editor of the Ecclesiologist.

"SIR,—Permit me through the medium of your pages to apologise to Mr. Ferrey for having (unjustly as it appears) blamed him for the destruction of the frescoes in Reading S. Laurence. Knowing as I did that one architect (Mr. Billing of Reading) had declined to undertake the works at S. Laurence, because he did not approve of the proposed conversion of the chancel into a place of congregational resort, I naturally thought that Mr. Ferrey approved of what he had done.

With respect to Clifton Hampden I cannot admit Mr. Freeman's excuse in your October number, that the font in question was a modern Italian vase. It was a consecrated font, and surely its architectural demerit makes no difference in this, for neither can I think it more excusable to desecrate an Italian than a Gothic font; nor do I think that exposing a font in the open air like a flower-vase or sun-dial is a proper way of treating it. If not wanted, why was it not buried or broken up? I cannot avoid expressing surprise at Mr. Gibb's excuse of the family stalls. He does not deny that the reading-desk is in the nave, and that laics, being the family of the curate, and casual strangers, occupy the stalls. What are "family stalls" if these are not?

W.

P.S. More complaints, I see, of want of room in the *Ecclesiologist*. Why not then either further enlarge it or restore the monthly issue?"

The Memorial and Case of the Clerici-Laici or Lay-Clerks of Canterbury Cathedral, with an introduction and annotations, by Charles Sandys, F.S.A., London: J. R. Smith—is a curious and important document. Who can doubt that the rights of the lay-clerks are shamefully overlooked;—but who can wonder at it, when everything connected with our cathedrals is out of joint—when also this very class by their gross irreverence have deserved any amount of reprobation and punishment? Here we find them quoting—for a pecuniary end—the solemn and religious statutes by which the Chapter are bound. We wonder how far they keep these statutes. To our astonishment we find the statutes ordering bowing to the altar on entering the choir, or on crossing it. "Singuli vero, cujuscumque fuerint gradus aut ordinis, in ingressu chori, Divinam Majestatem devota mente adorantes humiliter inclinabunt versus altare, . . . &c." We suspect, for any but a pecuniary reason, these interesting statutes (which we are thankful to see in these extracts) would never have been exhumed, and that they are considerably honoured in the breach by these lay-clerks as well as

by their superiors. However, we wish the Clerici-Laici success in their endeavour to get a decent competency.

We have received a small volume, called *Bibliomania in the Middle Ages*, by F. Somner Merryweather, which is not exactly within our scope. It contains many facts and anecdotes, but wants arrangement, and correction of the press—or perhaps a knowledge of Latin, on the part of the writer.

An elegant little volume, published by Bell, London, entitled *Pinacotheca Historica Specimen*—(Auctore F. K.—, A. M., of Bath)—does not fall within the limits of ecclesiology. Had any one of the personages, whose heterogeneous characters are so tersely given in these nervous inscriptions, been an ecclesiologist, we should have stretched a point, and given our readers the treat of reading it.

A spirited pamphlet, *Authorized Street Preaching proposed as a remedy for our Social Evils*, by the same publisher, is only so far ecclesiological as that it will induce the necessity of our considering the best way of restoring S. Paul's Cross and other preaching crosses when, if ever, its suggestions assume a practical form.

Clericus Sarisburiensis asks, (1) "Is there any ancient precedent for the custom of turning to the east, or altar, while chanting the Gloria?" It was universal in England and France; and we believe usual in Germany. In France it was retained by choristers in cathedrals, when dropped by canons. For example: De Moleon says (1697) of N. Dame de Rouen, "Toutes les fois qu'on chantoit le *Gloria Patri*, les Chanoines et autres Ecclesiastiques se tournoient vers l'autel et s'inclinoient, comme faisoient encore les Chanoines [Cantes] de Lyon, et les Enfants de Chorus dans toutes les Eglises Cathedrales." (2.) "Is the colour for Sundays in Lent black, Sunday not being properly a day of Lent?" Assuredly it, or rather violet, is so. "Unde Ecclesia utitur colore violaceo, a 1 Dominica Adventus usque ad Missam Vig. Nat. Dom. inclusive, et a Septuagesima usque ad officium vigiliæ Paschæ exclusive." (3.) "Does the colour of the pulpit-cloth and the antependium of the Litany desk, &c., follow that of the altar necessarily?" Of course, if it is desired to follow the most correct rule.

J. W. H. J. is informed that altar-rails, when used, ought to extend across the chancel, and not be returned on the north and south sides of the altar. The step in his church accordingly should be filled up.

We have to thank ✠ J., an Oxford correspondent, for a genial letter in support of the "Argument for the Greek origin of the monogram *ihc*," published some years ago by our Society, in which he also quotes some additional authorities in behalf of our interpretation.

We thank "J. H. S." for his additional notices of restorations and improvements now in progress at Cambridge. We hope to make use of them some time or other.

We should be glad of the accounts of the three cemetery chapels at Oxford offered by a correspondent.—In a very small chancel we think the stalls need not be returned: and certainly no females ought to be admitted into the choir.

A Correspondent informs us that considerable remains of stained

glass which existed in the windows of the chapter-house of Manchester Cathedral, and which were removed during the late restoration of the exterior of that building, have not been restored.

Hal writes to complain of the prices of Mr. French of Bolton. The best way to get hangings, &c., at a fair price, is to have them made, as they easily can be made, by amateurs.

A member informs us that two altar-candlesticks of our own manufacture, have been given at the offertory to S. George's-in-the-East, London. The altar has been raised on a foot-pace, the work of the rector's own hands, and provided with embroidered hangings. The church of S. George-in-the-East, continues our correspondent, "was built about the early part of the last century, and is one of the finest of those noble but un-ecclesiastical piles. However it is now a church where one may truly feel the benefit of a Catholic service and learn to appreciate what there is after all truly religious in the edifice."

A correspondent complains, not without cause, of a monument just put up in All Saints', Brompton, near Scarborough, to the memory of a lady, by Mr. Noble of London, which is thus described by a local print: "It is in relief, representing the deceased lady in a recumbent position on her couch, the disconsolate husband feeling the expired pulse, and the several members of the family being admirably grouped. The monument is in white marble, and contains an area of upwards of thirty-five square feet. We understand that the artist has obtained most correct likenesses."

We regret to say that we received an account of the Annual Meeting of the Northamptonshire Architectural Society only on the 27th of January, while we were at press, although the meeting took place in October. On the same day also—much too late for insertion—arrived a report of a meeting of the Buckinghamshire Architectural Society on January 4th.

H. de S. may glean hints from the illustrations of Mr. Winston's work on stained glass.

Mr. Elliott, a gentleman whose architectural performances we have been obliged to criticise severely, has published a correspondence which has passed between himself and the Committee for the erection of the Bishop Otter memorial, in which, it seems, he expected to be, but was not, employed. Mr. Elliott has discovered that those who did not avail themselves of his services, are Papists; and that long chancels ought properly to be called *transubstantiators*. We hope that, in his next church, Mr. Elliott will build a transubstantiator; and, in his next correspondence, will preserve his temper.

Received—W. H. D.—E. D.

ERRATUM.—By an unaccountable oversight, *North* was printed for *South* in the following places in an article on Modern Roman Catholic Churches in our last number; page 155, line 24; page 155, line 33; page 156, line 2; page 159, line 28. Our readers are requested to make the corrections. It is fair to state that we have ascertained that the nave of S. Francis Xavier's church at Liverpool, noticed in that article, is of eight bays only.



THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

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(NEW SERIES, NO. XXXV.)

ON THE RETROCHORUS OF CONVENTUAL CHURCHES.

To the Editor of the Ecclesiologist.

SIR,—In the cheering account given in your December number of ecclesiological progress in the Society's "native haunts," and, above all, of the great works at Ely, you deprecate very earnestly one part of the design at Ely, as then contemplated,—the retention of the altar at the extreme east end. May one, who beyond the common interest which every ecclesiologist must feel in these restorations has small title to offer an opinion, seize an occasion to express his hope that the reasons you advance may prevail with those in authority? If the only object of placing the altar at the extreme east is the extent and majesty thus gained to the presbytery, it may perhaps with justice be thought that you even concede too much to this view. For though, of course, due majesty for the presbytery is not attainable without considerable extent, yet on the other side it must be remembered that the majesty of the presbytery is not to be measured by its extent merely, but by its adaptation to its purpose and to the functions to be performed in it. Do what you may to the altar,—elevate it,—build a ciborium over it,—still might it not appear comparatively lost at the extremity of a presbytery of six bays? And in this view, let not the bareness of our rites be forgotten. I would not be understood to say this in the way of complaint, or with the purpose of suggesting that it were to be wished they were otherwise; but only to bring into the account a plain matter of fact which is not to be overlooked. We have no lights, no incense, no acolyths; no deacon and subdeacon in dalmatic and tunic; or deacons and subdeacons, as it might be in episcopal celebration. Would it not, in short, be doing injustice to our office to exhibit it to such manifest disadvantage, as it must sustain, by celebrating at so very great a distance from the choir? Then again we have no large conventual body to line the sides of the

presbytery at a general communion. If all the ancient rites remained to us, the presbytery should yet bear some proportion to the extent of the choir; and now that the ancient ceremonial is gone, it would seem an additional incongruity to enlarge the presbytery at the same time that the choir is contracted. But the danger suggested—and we must all feel it to be a real danger—of the large space of the presbytery offering a temptation to fill it, sooner or later, with congregational benches, is of itself almost enough to make one shrink from the plan if it were otherwise unexceptionable. No distribution of space, no possible architectural composition and adornment, could produce majesty of effect to neutralize the positive irreverence of this. And looking at the question in that exclusively artistic view in which you first consider it, one must feel with you, that the loss of that effect of distance, produced by the interposition of a screen behind the altar, two bays from the end, is enough to insure that the proposed scheme, if executed, will issue in the disappointment of its promoters. The old arrangement is the true one to secure the architectural majesty of the presbytery, considered by itself; while the majesty of the altar, on which after all the æsthetic majesty of the presbytery very greatly depends, is by it infinitely enhanced.

I hope I may be pardoned for saying thus much by the way. My chief purpose in this letter is, while feeling with you very strongly that the space of two bays behind the presbytery is no less than indispensable to propriety and effectiveness of arrangement, to question the propriety of the term whereby you describe this retropresbyteral space. I acknowledge some such term as you have adopted would be exceedingly convenient to express it; and considering (as we commonly and familiarly do) the choir to include the presbytery, and to be bounded by its screen, *retrochoir* would seem a very natural, and almost obvious name for what is beyond.* This space is a portion of what we call *choir*, when speaking of the larger architectural divisions of the church; yet (to a person looking in from the nave) it is behind that which he is accustomed to call *choir* in a more restricted sense; and somewhat of the notion of *chorus retro chorum*, I take to be included in the term *retrochous*. But unfortunately *retrochous* appears to have been already appropriated; and its appropriation having been made by monastics, who, from their daily and nightly employment within it, were accustomed to use *choir* in a more restricted sense still, I believe the part of the church, designated *retrochous* by them, is that, on one side of the choir or the other, which is *behind the stalls*. If there be room for doubt about the precise locality, or if the locality were different in different churches, there is yet no doubt that *retrochous* was the established name in some conventual churches for a place specially assigned to a special purpose, viz. to the reception of certain of the sick and infirm. The author of the *Life of S. Stephen, Abbat of Citeaux*, in the series entitled “*Lives of the Eng-*

* The term is used by Mr. Webb in his *Continental Ecclesiology*, who explains the sense in which he employs it thus; “An aisle or area providing a free passage round, and behind, a choir and altar.” Explanation of terms, p. xvii. With all the deference which is due to Mr. Webb’s extensive knowledge, I conceive he has adopted the term from its convenience, and from its seeming to express what is intended by it, rather than as having authority in established use.

lish Saints," thus describes it (pp. 123, 4); "it was the place marked out for those in weak health, but still well enough to leave the infirmary"; or (he might have added) not ill enough to go into the infirmary. So well understood was this, that, in a document which I shall have to cite just now, "*esse in retrochoro*" and "*infirmus de retrochoro*" are ordinary phrases, expressive of slight indisposition; not so ill as to be in the infirmary, yet not strong enough to stand in the choir; in which circumstances the brethren had licence to *sit* in the retrochoir during the Divine Office, in such ease as their infirmity needed. There were brethren in different degrees of infirmity amongst the occupants of the retrochoir; but this general statement of its use may suffice for the present. Our first concern is with its position.

According to the biographer of S. Stephen, the retrochorus of Cîteaux was between the choir and the nave; and he refers to *Us. Cisterc.* 101. *Rit. Cist.* 1. 3. Whether his authority would bear him out in this part of his description, I have not the means of forming an opinion. But from another document, wherein a retrochorus is very frequently mentioned,—the *Antiquæ Consuetudines* of the Canons Regular of S. Victor at Paris, adapted to the use of the monastery of S. Evurtius at Orleans, printed in the Appendix to the third volume of the Venice edition of Martène's *Ecc. and Mon. Rites*,—I have no difficulty in concluding that, in these two churches at least, the retrochorus was in one of the aisles of the choir.* And the data from which this conclusion is drawn may easily be placed before the reader.

Thus a particular account is given in cap. liv. (p. 281.) of the rising of the convent to matins; of their moving in procession, the *juniores* first, from the dormitory into the church, and on into the choir, and up to the steps of the sanctuary; of their arranging themselves, *contra altare*, in ranks across the middle of the choir, "in primo ordine ante gradum juniores, post illos in alio ordine superiores illorum, post illos superiores illorum, quousque ordinati sunt universi"; adding "*domnus abbas solus retrorsum eminus stabit*"; and that, after saying in this position two of the three prayers, called "*trina oratio*," they went to their seats, in which (as is seen elsewhere, p. 271, *De capitulo*; p. 282, *De horis regularibus*;) the *seniores* on each side were placed next to the Abbat and Prior respectively, and so in order to the youngest, who were nearest to the sanctuary. In the next chapter direction is given for the return of the procession to the dormitory. Toward the end of matins, the brother who carries the lantern, and is to lead the procession, lights his candle, and comes and stands in front of the steps of the Sanctuary; then "*expletis omnibus . . . exhibunt cum processione ordinate, bini et bini, ex utraque parte convenientes, ita ut qui exitui viciniore sunt non præsumant egressi, nec confundere ordinem, donec juniores præcesserint. Sic ordinati ibunt usque in dormitorium.*" I cite all this detail to make quite clear, what might else possibly be doubted, that the convent, both in entering the choir from the dormitory and in returning,

* Perhaps I might say *was* one of the aisles of the choir. But I am just now speaking of it more particularly as a place prepared for the reception of these less healthy canons, with a certain furniture of seats; supposing it to be, as I have said, "*quasi chorus retro chorum.*"

passed through its western door. This was the ordinary course. So, when it happened, on the death of one of the brethren, that the body had to be watched in the choir through the night with continual psalmody, and thereupon the night was divided into two watches; the first watch after compline being taken by the *dexter chorus*, who said matins *breviter* as their watch drew to its termination; when, at the end of this first watch, the usual bell rang for matins, to be sung by the *sinister chorus*, they came into the choir, of course, by this principal and usual entrance. But then, "cum illi qui in prima vigilia dormierint de dormitorio veniunt, alii exeant per retrochorum et eant dormitum." (cap. lxxvi.) This scarcely leaves room for doubt that this retrochorus was one of the aisles of the choir.

Yet there is evidence to make this even clearer. In cap. xli. *De refectorio*, (p. 272,) we have this direction for a procession from the refectory after dinner, to finish the Grace in the choir. At the conclusion of *Agimus Tibi gratias*, a psalm is begun in the refectory, and they come out singing it:—"omnes illi qui ad gratias sunt debent intrare chorum, nec ullus omnino deforis remaneat, excepto lectore et elemosynario et servitoribus et infirmis de retrochoro. Lector et elemosynarius et servitores deforis introitum ecclesiæ remaneant;* infirmi ante introitum chori, in partem recedentes, subsistant. Cæteri intrantes chorum ibunt ad sedes suas singuli." Nothing further is said in this place for the direction of the *infirmi de retrochoro*; but if we turn to c. xlvi. *De infirmis*, (p. 275,) we shall find rules to apply:—"Quotiescumque fratres cum processione chorum ingrediuntur, ibidem [ante superiorem ingressum chori†] infirmi subsistent, et cum processio tota transierit, cant in

* The almoner was exempted, that he might attend to the distribution of alms, made after dinner. The *lector mensæ* and the *servitores* returned to the refectory to dine.

† This phrase, "*superior ingressus chori*," on a hasty glance at these Consuetudines, might tend to mislead; for if some particular door is to be specified as the *higher* entrance to the choir, we perhaps might think of the side-entrance near the steps of the sanctuary; and there is a circumstance which might contribute to this impression. But a more attentive examination of them will leave no room for doubt that the *superior ingressus* is the principal entrance to the choir, between the stalls of the Abbat and the Prior. Probably *superior* here means no more than *principal*; for the great western entrance to the nave is called "*porta superior monasterii*," "*porta superior ecclesiæ*," (cf. capp. i. et iv.) But the *superior ingressus chori* might also be so called, as being in that part of the choir which is actually regarded as the higher part in these Consuetudines,—the part occupied by the *superiores et seniores*, while the *inferiores et juniores* sedebant ultimi at the other end. The reason why the door is specified at all appears to be manifestly this, that on the occasions when the *infirmi de retrochoro* came into the choir—not with the procession, but out of the retrochoir itself, to take their places among their brethren who were in the choir already, such an occasion having been mentioned just before, they came in through the side door *a parte sanctuarii*.

It may be well to add that there are data in these Consuetudines, though scattered, to determine the relative position of the church and cloister and principal buildings, with sufficient certainty. The cloister appears to have been in that which is the most frequent position,—the south side of the nave of the church. It is perhaps not absolutely incompatible with these data, to suppose the cloister on the north side of the choir; though this is very improbable. Assuming the cloister to have been on the south of the nave, it had a roofed *porticus* on all its four sides; that adjoining the church being the most important, probably wider than the others, and furnished with a seat on each side through its whole length. To this north porticus indeed the term

retrochoro. Hoc tamen sciendum est, quod quando fratres cum processione iterum egressuri chorum ingrediuntur, infirmi in loco ubi jam diximus debent subsistere, et ibidem tamdiu expectare quousque processioni egredienti iterum socientur." Which of the two conditions here specified would apply to the case before us depends on the season of the year. In summer, the procession would leave the choir again as soon as the grace was ended; and therefore the *infirmi*, who had drawn aside while it passed, would wait its return where they were; rejoin it as it came out; go with it to the *lavatorium*; and thence, when all had washed, to the dormitory, for the noonday repose. In winter, when Grace was followed immediately by Nones, the other direction would apply,—“eant in retrochoro;” and toward the end of the Hour, there is yet another direction for them, “ante superiorem ingressum chori conveniant, et processioni, prout ordo cujusque expetit, se jungat.” We may hence safely infer that the retrochoir was not far from the principal entrance to the choir.

This was the ordinary daily procession from the refectory to the choir. But in the refectory, as in the dormitory, the convent was divided by the necessity of watching in the choir the body of a departed brother; one half remained engaged in the Psalter, while the other half went to dinner; and when those who had dined came to church at Grace, it is mentioned incidentally that, in this case too, those who were relieved went out *per retrochorum*: “Sciendum quod si pro aliqua causa psalterium inceptum intermiserint, ibi reincipiant ubi dimiserunt. Sic etiam faciant cum sibi invicem succedunt. Quando fratres de refectorio

claustrum, eminently, is sometimes applied. It was here the canons sat for study, reading, meditation, in *hora silentii*; for conversation, in *hora locutionis*; being distributed, on both seats, according to their several occupations in time of silence; and in *hora locutionis* all sitting on the same side, except the actual superior (and any whom he might call to him,) who sat opposite to observe the rest. Not that the rule of sitting all on one side in *hora locutionis* was unbending: reading is mentioned during this time,—that is, reading aloud; and those present at it may sit on both sides, and so sitting are not prohibited to speak to one another. If while the convent is in *claustrum* the bell rings for chapter, for dinner, for *collatio*, all immediately range themselves on their seats in this north cloister in the same order as in choir; the *dexter chorus* on the side next the church, the *sinister chorus* opposite *juxta pratum*; “seniores superius versus ostium ecclesie, juniores inferius versus ostium exterioris locutorii; abbas vero in sede sua.” (c. xxxix. p. 271.) The abbat’s seat appears elsewhere (p. 274) to have been at no great distance from the steps to the church-door. Here then we have determined the place of the door from the cloister into the church. It was at the east end of the north side of the cloister, opening most likely into the south transept. Into the south transept also descended the “*interiores gradus*” (p. 269) of the dormitory: and there seems also to have been a stair from the dormitory to the cloister near the end of the transept; for the procession from the church, making the circuit of the cloister by the left side of the square, passes “*per ante dormitorium*.” (c. li. p. 278.) A little farther on the east side of the square was the entrance to the chapter-house (see c. xxxix. *De capitulo*, and c. xlii. *De collatione*); and beyond it, the *lavatorium* (c. xli. *De refectorio*). The refectory was on the south side of the square, having its entrance near the south-east angle. How the west side was occupied does not appear: I do not find any building mentioned so as to be referred to it with certainty, except the *locutorium exterius vel commune*, the door of which was at the west end of the north side. The south side of the square had, at its two extremities, “*ostium cellarii*,” and “*ostium locutorii interioris vel privati*”: but I have not observed anything determining to which end either is to be referred.

ad agendas gratias in ecclesia veniunt, illi qui remanserunt *per retrochorum exeuntes* eis post gratias ubi debeant incipere indicent." c. lxxvii. p. 287.

There is one place in these Consuetudines where the whole convent, in procession, comes from the choir into the nave through the retrochoir; it is for the purpose of receiving the body of a stranger who is to be buried in the monastery (c. lxxxi. p. 289):—"Processione itaque exeunte de choro, cum juniores, qui post sacerdotem incedunt *portam quæ est in retrochoro* egressi fuerint, ibi juxta remanentes subsistant; sequentes autem, ut suos inferiores transierint, hinc et inde lateraliter se disponant; et abbati novissime per medium transeunti inclinent; et ita processio ordinetur ut abbas et seniores sint inferius juxta portam monasterii, juniores vero superius versus ostium retrochori." Perhaps the more solemn reversal of the usual order of procession, on issuing from the retrochoir, might be the reason why the route through the retrochoir was chosen in this case. In this reversed order, the procession followed the body to the grave (see c. lxxx.); and in the same order the brethren, singing the seven penitential psalms, returned to the church, and prostrated themselves before the steps of the sanctuary, in ranks, as at the *trina oratio*, but with the *seniores* in front.

We need not look for more evidence that, in the two churches to which our authority refers, the retrochorus was one of the aisles of the choir. But there is one little regulation, bearing the same way, which may be worth citing on its own account. If any stranger-monks, visiting the monastery, (for *Canons* the rule was different,) obtained permission to be present in choir, they entered by the retrochoir, but were brought up and placed near the Abbat or the Prior:—"si monachi hospites aliquando in chorum admitti petierint, postquam dominus abbas, vel ille qui conventum tenet, annuerit, cujuscunque ordinis vel ætatis fuerint, venientes per retrochorum statuendi sunt, ut superiori parte ipsius chori, vel in dextra juxta abbatem, vel in sinistra juxta priorem." (c. xix. p. 260.) They must be understood to enter below the stalls, by the steps of the sanctuary. This would seem to be the proper entrance for the stranger-monk to seek admittance by; while the Christian courtesy of the rule says to him, "Friend, go up higher." By the same door, of course, the *infirmi de retrochoro* would enter, as often as they were obliged to come into the choir when the body of the convent were in it already; and therefore it is, (as I have observed above, note † p. 276), that when, instead of coming into the choir to take their places in a procession, they are directed to wait for its coming out, the other door is mentioned;—"ante superiorem ingressum chori conveniant." In this manner they joined at the choir-door the every-day processions from the choir to the cloister. But "ad processiones quæ in Dominicis* et festivis diebus et pro mortuis fiunt," . . . and several others, "infirmi qui in retrochoro sunt, paululum priusquam processio egrediatur

* As regards the procession of ordinary Sundays, there is a little diversity of use between the monasteries of S. Evurtius and S. Victor. At S. Evurtius, on ordinary Sundays the procession was made *before tierce*; and the *infirmi de retrochoro* appear to have entered the choir with the rest, at the ringing of the bell:—"signo audito, statim omnes pariter chorum ingrediuntur, nullo alibi divertente." cap. li.

debent intrare chorum, et unusquisque eat ad locum suum." So at the profession of novices, which was made in the Missa major, the *infirmi* had to enter the choir at the Offertory, and ascend the steps of the sanctuary with the rest. Again, when they had to communicate in the Missa major, they entered at the *Agnus*. On the Feast of the Purification, I suppose they entered the choir at the Offertory to offer their candles,—probably at the steps of the sanctuary :—" In Purificatione S. Mariæ, sicut illi qui in choro sunt, sic et ipsi in retrochoro, cereos ardentés teneant, et ad Offerendam post conventum offerant."

What there is further in these Consuetudines, regarding the discipline of the retrochoir, will nearly all be found in capp. xlvii. The indulgence of those who were properly *infirmi de retrochoro*,—that is, who *everywhere but in the choir* kept their place in the convent,—seems to have consisted, chiefly, in sitting, in saying the Hours *submissa voce*, and in covering the head; and further ease was conceded, according to circumstances, at the nocturnal office. Where infirmity of any kind went no further than inability to *stand* in the choir, this was not—at least not always—a case for the retrochoir; there was a distinct class, indulged to sit in the choir itself; and a distinct place assigned to them at the lower end of it (c. lxii. p. 281) :—" ab hac regula [the rule about alternate standing and sitting] excipiuntur illi qui ob infirmitatem suam ultimi sedent. Illi enim sola disciplina non vices standi aut sedendi indicuntur. Qui priores sunt inter eos, primi a parte sanctuarii sedent."* But they who were in the retrochoir were required to stand, if they could, at some parts of the Office :—" Infirmi, qui in retrochoro sunt, ad *Te Deum laudamus*, ad *Benedictus*, ad *Evangelium*,† ad *Nunc dimittis*, et ad *Magnificat* debent stare si possunt; ad cætera stare non debent." At the nocturnal office it would seem that the *infirmus de retrochoro* should rise with the rest, if he could; and, when they enter the choir, go into the retrochoir, and remain till the termination of Lauds. But this long office in the night, it need scarcely be said, was the greatest trial of the strength of a man not in perfect health; therefore here was greater indulgence, though to what extent precisely does not appear :—" si interim dum matutinæ dicuntur, pro infirmitate, nec diu vigilare, nec in retrochoro sedere potest, cum alii ad matutinas surrexerint surgat, et si solus fuerit, accensa candela in retrochoro matutinas breviter dicat, et post, accepta licentia, eat dormitum. Similiter si duo tantummodo fuerint, sive infirmi, sive minuti [such as have been bled], si volunt ire pausatim, dicant matutinas in retrochoro, quod si tres vel plures fuerint,

* In other monasteries, the lower end of the choir itself seems to have been the place of all the infirm not in the infirmary; for it is not to be supposed that our *retrochorus* for the infirm was a constant feature in monastic churches. Thus in the "Primaria Instituta Canonicorum Præmonstratensium," printed in the same volume of Martène (p. 328); "Infirmi qui non sunt in infirmitorio, in choro et in claustris ultimi sedent." In another *Consuetudines* of some unknown monastery (either French or German,) of Canons Regular, also in the same volume of Martène, a special place in church is mentioned for them, but without any indication what or where it was :—" Si quis autem [sive in missa?] sive in cæteris divinis officiis lassitudine seu infirmitate in hoc standi fieri [?] vacillaverit, sedeat in loco talibus, non desidiis, constituto." c. xi. p. 307.

† That is, the commencement of the Gospel of the Mass before the *lectio de homilia* in the third nocturn on feasts of nine lessons.

cantent matutinas in loco statuto ;"—h.e. in capitulo (c. lxxii. *De minutis*). As the degrees of infirmity vary, so there are various degrees of indulgence in these monastic rules. Beside that particular class, styled *infirmi de retrochoro*, certain infirm also from the infirmary sat in the same place. Of the sick in the infirmary, three classes are mentioned ; 1. those confined in bed ; 2. those who are recovering, and able to walk, but remaining in the infirmary for the restoration of their strength ; 3. such as, without the illness of the others, always *eat* and *sleep* in the infirmary,—as the aged, the blind, and those whom we commonly call *infirm*. The "*senes, et debiles, et hujusmodi . . . debent . . . ad omnes horas diei in ecclesiam in retrochoro venire.*"* Of the convalescent, too, when able to go out, though still eating and sleeping in the infirmary, it is said, "*cant ad missam et ad alias horas in retrochoro, et ad benedictionem novitiorum.*" And when any one had so far recovered his strength as to return to the dormitory and refectory, but yet was unequal to the duties of the choir, the abbat in chapter might concede to him, "*ut in retrochoro sit ; quod postquam ei concesserit, ordinem illorum qui in retrochoro sunt teneat, nec de cætero quicquam nisi quantum ei concessum est faciat.*" In some peculiar cases, where the patient is unable to hold his place in the convent in any way, and is no better for being in the infirmary, his case is to be made known in chapter, "*et exinde sit in ecclesia, ubi et quomodo abbas providerit. Cantet, legat, operetur, prout ejus infirmitas permiserit, et abbas constituerit.*"

Beside these, who are the more regular occupants of the retrochorus, some occasional ones are mentioned ; as when one of the brethren is too late for one of the Hours ; "*post Gloria primi psalmi nemo ingreditur chorum sine licentia : post medietatem horæ nullus ingreditur : si quis post advenerit, in retrochorum eat, et de capitulo inde veniam petat.*" So when one returns from a journey, the first direction to him being,—"*eat ad orationem,*"—"si ad horam regularem venerit, eat in chorum, vel si *lassus in retrochorum.*" A novice too, on his first admission into the monastery, rises for the nocturnal office with the rest, but does not leave the dormitory till they have gone down :—"tunc magister suus *ducit eum in retrochorum*, et ibi pariter sedentes audiunt matutinas."

There are a few other particulars mentioned, which I have not thought it worth while to detail. What I have extracted is more than is necessary to show what the *retrochorus* was in these churches. But I have done this designedly in the hope that the glimpses thus given of monastic life may not be unacceptable to some of your readers.

I remain, Sir, your obedient servant,

J. R.

* At compline, if the convent went from the *Collatio* to the refectory, they remained in the chapter-house, and said the Hour there ; but if the convent went from the chapter-house to church, they heard Compline in the retrochoir.

S. ALBAN'S ABBEY.

(A Communication.)

THE shrine of S. Alban—England's protomartyr—was of old honoured and adorned right gloriously. Pilgrims for religion's sake, from many a distant town, thither bent their steps, moved by the remembrance of the record of his sufferings, brought before them, as his festival came round in yearly course; and offerings unnumbered in quantity and price were made, and buildings arose, till one might read in the unmatched length and grandeur of the church a symbol of the ages upon ages whose care it had been to honour him who led the way in martyrdom on the very ground it occupied. Nor was all this without its use. Doubtless,

“They dreamed not of a perishable home,
Who thus could build.”

Doubtless—may we not say?—they have had their reward.

And how do *we* look upon this once honoured pile? with a cold, critical, artistical eye? I trust not, if we consider ourselves Christians, but rather with deep shame and humiliation for our fathers' sins in this matter, and with a thorough trust that ours is the sin and ours may be the punishment if we do not tread in other paths than they have trodden, and do not recognise our obligations, as earnest and real men, to do something for this, one of the chiefest of the waste places of our land. Nor need such feelings be confined to (though, doubtless, they should be more strong in) the immediate neighbourhood of the half-ruined church. Had England always kept the true piety of ancient days, never would she have seen the sight to which patiently—and without apparently an effort at a remedy—she now submits. Let some one boldly lead the way—let not the task of restoration of this vast fabric be left to the unaided exertions of one man—her zealous priest; but let all who value these relics of the past for something more noble than their architectural merit join heart and soul in an endeavour to wipe off this stain and reproach from the country and the Church.

One cannot in S. Alban's Abbey, as elsewhere, judge easily of effects by their causes. Other churches are more elegant; they have more regular features, greater system is observed in their ornamentation, but it may be doubted whether any has a more stately, awful effect than this, viewed as a whole. For a parallel we can, perhaps, look to none more reasonably than to Winchester; so curiously, so minutely, similar do the two churches seem in many ways to be. The same wondrous length of nave is seen in both. The same simply grand towers and transepts, the same stunted choir, finished by screens so similar that one may almost venture to pronounce the one a copy of the other; and then eastward again, in each, a similar retrochoir;*

* I have used the term retrochoir for the portion behind the great screen, otherwise called the Holy of Holies: and the portion of the building between this and the lady-chapel I have called the presbytery. At Winchester it is commonly called so; but I do not pretend to defend these names against Mr. Boutell, who in his plan of the abbey uses the same names, but appropriates them differently.

and in each a presbytery;* and still further eastward, in each a smaller (and at S. Alban's, wonderfully beautiful) chapel of the Blessed Virgin, crowning the wonders of the whole. Again, both these churches have been altered and added to in the same manner. S. Alban's Romanesque nave is partly transformed into First and Middle, Winchester's Romanesque nave into Third-Pointed. Both have been deprived of their two western towers; transepts and central tower in both were left. The choir in both was rebuilt in the Middle-Pointed age (though Fox, at Winchester, again in some degree altered the latter to Third-Pointed); and in both the presbytery is of early date—at S. Alban's of the earliest Middle-Pointed, at Winchester of late First-Pointed. And notwithstanding the advantages which S. Swithin's church possesses—its regularity, its groined roof, and its well cared for condition, I believe that the effect of S. Alban's is still as noble, and its solemnity not less. That flat cieling, whose long lines of painted decoration lead one's eye on until its east end seems lost in the distance, is most certainly a splendid fault, a truly wonderful example of the ability which could turn seeming difficulties into actual advantages; the effect of its length being doubtless increased by the treatment of its decoration. And, perhaps, there may be somewhat in the melancholy feelings which it inspires that prepares one to look upon it as more grand and more dignified in its effect than otherwise one would. Whatever be the reason, I have looked at it, and felt as though some great secret of ancient art there lay hid; some truth hardly dreamt of now, and never, perhaps, again to be discovered. Other churches may have more display of art. S. Alban's petrifies with its sternness; others may have more regularity and more perfection of parts, but none more severe simplicity. Again, to continue the comparison with Winchester, who does not see a wonderful resemblance in their exteriors? Look at the one from the meadows near S. Cross, at the other from the fields leading to S. Michael's, and how wonderfully similar their feeling is, and how far above mere art. I believe, perhaps, with some degree of partiality, that both share the possession of (and therefore prove the existence of), a great principle, as I have just said, above mere art, more than any other churches of the size which we have. For both have to trust almost entirely to it, and not to art, for their effect. So little ornament or display is there in the exterior of either.

Would that I could carry on the similarity further than I have! would that both had, as one still has, its dean, its canons, its choristers, and its daily services! would that S. Alban's were as well cared for, or rather, *could* be as well cared for, as is Winchester, and then there would be no need for observations such as these. And have we any excuse to allege for negligence in this cause? I fear absolutely none. Remember the noble example which various dioceses are now offering; look at Wells, at Hereford, at Ely, at Chichester, and others; look abroad, to Fredericton, to Sydney, or to Newfoundland; look, I say, to all these, and then say whether all hope for S. Alban's must be aban-

* [Presbytery, no doubt, meant originally what we are in the habit of calling sanctuary.—Ed.]

doned. The same good spirit, I do believe, is only required among some few men, well organised together, and the same good effects will ere long be visible. Let a hearty appeal be made to the neighbourhood, the county, and the diocese, and surely a hearty answer will be returned.

For ourselves, as members of the Ecclesiological Society, what claim have we in the immediate neighbourhood of London to compare to this? We had lately, indeed, a hope for another Abbey, more elegant and more perfect than S. Alban's, but all hope for that is now turned into something like despair. When we see the worst of restorations followed up by a return to the erection of Pagan monuments of such hideous deformity as that erected for Lord Holland, when we hear that more are to come—one for Sir William Follett, others for other men—must we not begin to allow that we can as yet hope nothing for S. Peter's, Westminster? But after it, what church can be named which has such claims upon us as S. Alban's? The remembrance of England's first martyr, the exquisite beauty of many parts of the fabric, the grandeur of the whole, the state into which it has, in all ways, fallen, and the fact that it is before long to be the see of a bishop, are arguments strong enough most powerfully to work upon every true Churchman; and if these bare statements of facts are not sufficient, let but a pilgrimage be paid to the church itself, and it can be hardly doubted that a good result must ensue. Let a feeling of pride be awakened, akin to that which has worked so zealously in a neighbouring land, and which is raising the glory of Cologne and of Germany to a state of pristine beauty and magnificence.*

I would suggest that we should make S. Alban's our rallying point. Let us demand assistance everywhere and of all; let guilds be established for its decoration; let all possible and fair means be taken to enable its wardens to arrest the havoc which decay and age, desecration and misappropriation, are bringing down upon the church. Let us remember that at Cambridge our Society did somewhat to raise its name by its noble restoration of S. Sepulchre's; and let not the Society—deterred by certain unhappy facts succeeding that restoration—shrink from pursuing the same good course again. Let it remember, too, that ideal church—to be dedicated in honour of S. Alban—which the vivid fancy of some amongst its members once conjured up from the unseen; let it take the opportunity of realising the dream, to satisfy the expectations of those who wondered whence this edifice was to come; and let it give rise to and head a movement, which, if it be commensurate with the wealth and the education of the population which ought to be interested in it, would indeed be the greatest of monuments of this sort yet beheld in our time.

It should be remembered also how dangerous is delay. Look at the

* [We had always great doubts (glad as we were of course that Cologne Cathedral was being completed) about the purity of motives of the popular promoters, and especially of the chief mover in this vast work. Recent events have converted our doubts into certainty. If to have S. Alban's restored we must wait for another such as the present King of Prussia, may it never be other than it is!—Ed.]

state of the presbytery, now made a common thoroughfare, echoing the coarse or careless converse of all passers by, defamed and desecrated, so that one could almost find it in one's heart to pray that it might fall and be destroyed, and so conceal and prevent the daily indignities which it now sustains. Consider the traces, daily growing fainter, of arcades, the rapidly decaying tracery of the windows, the unique roof now falling down, above all, the abominations now committed in it, and say whether some vigorous efforts ought not to be made to efface this disgrace. Go eastward, through the wretched partition, where once stood the goodly parclose, and say whether the lady-chapel is what it ought to be; say whether a noisy grammar school is the fit occupier of the sacred fabric, and whether the seat of a pedagogue is a fit substitute for the altar of the Most High: and turning back again, and entering by the south aisle of the choir, say whether such a choir should be so arranged, whether pulpit and pews, galleries and all, might not, by one strong effort, be done away with, and the church made fit for the reception of an episcopal throne. Move westwards, looking at the curious and beautiful contrasts of old work, symbols of a continuous piety through many generations, and thence pass on to the end of the nave; look at those three doors, see how we and how our fathers have there undone wilfully or by neglect, what by our ancestors had so perfectly been done, and say whether all this should be so; and then with prayer resolve that through your self-denial and your charity, as S. Alban's was once so it shall be again, the wonder and the admiration of our Christian isle, the grateful offering of England in honour of the saint who first baptized her in blood.

Now let us look a little in detail into the means which might and ought to be made use of to advance this most desirable cause. First, the town of S. Alban's is already possessed of an active architectural society. Let that society devote itself to its mother church; let the members of the society be assured that the practical method of teaching goes further, and does much more than the theoretical in ecclesiology; and that the restoration of one, or part of one, such church as the abbey does more to spread correct principles and good practices throughout the district than all the papers, or discussions, or collections of antiquities and curiosities which sometimes form by far the most important part of the proceedings of architectural societies. Here they have the opportunity of showing where such associations are most practically useful, and how much and wide spread is the influence which they may exercise if they be but well directed. Why should not then the S. Alban's Architectural Society form itself into a sort of guild for this purpose, and endeavour by means of its numerous members to obtain subscriptions (to be continued annually if possible) in all directions? Let the nobility be appealed to. "Shall they dwell in their cieled houses, and this house lie waste?" Let those among them especially who hold Church property, land, or tithes, be told fearlessly how far it is their duty to assist; how that duty may become a privilege if freely acted upon; how a curse if neglected. Nor let the middle classes be allowed to imagine that this is not an affair for them. They can, many of them, afford to be liberal; they have now, above all

times, cause to be thankful to God for preservation from anarchy, from revolution, from open and general infidelity. They can scarcely find a fitter way of acknowledging their sense of these blessings, and their desire to show their sense of them, than by aiding in this work. Nor, perhaps, would it be well to omit to tell them how much, in some sense, their temporal prosperity has been and will be influenced by their church. The considerable number of travellers who now visit the town do so, almost without exception, for the purpose of visiting and admiring the church; and were a general interest and enthusiasm excited about its restoration, the number of these visitors would doubtless be immensely increased. So might a list of names be obtained, and a fund established, with which works might be at once commenced.

The question would then arise, to what part of the building should attention first be turned? And though this is a subject on which an entire paper might be written, a few remarks may not be inappropriate. Undoubtedly the first duty of church restorers is always to put a stop to any profanation of holy places or things. This profanation does exist in a very remarkable manner at S. Alban's, and to those who love to think upon the meaning and purpose of holy buildings, this profanation is a fearful, a sad, and a disheartening sight. More; it is a ground for unnumbered and bitter accusations hurled at the Church which allows it by enemies on all sides; it is indeed a sad evidence that at some time God has been less cared for than man, when no voice was raised to prevent such sacrilege as the formation of a public way through the heart of a church, close behind the altar.

Indeed, to look at it symbolically. Since this part of the church on the plan represents our SAVIOUR'S HEAD,* and the lady-chapel the nimbus of His divinity, it is to be interpreted that the world believed not that divinity and loved not that LORD; and though these particular thoughts never can have entered the minds of those who were first instrumental in the sacrilege, doubtless they must have been capable of at least feeling how deep a sin they were committing. This thoroughfare then should first be stopped up. Then no portion of the building requires restoration more urgently than that part through which it passes. Windows falling to pieces, whose tracery, I think one may almost say, is the most perfect of its age in England; the curious and fine timber roof of the centre portion, and the fine wooden groining of the sides all require restoration; and then the lady-chapel needs much to be restored, and happy will be the day for masters and pupils when such arrangements can be made as will provide a fit and proper school-room for their use, not robbed out of a consecrated building.† I doubt whether the evil can be much overstated which must encompass boys educated daily—if one may so speak, though against their will perhaps,—in the sight of and practice of sacrilege and forgetfulness of things sacred. I believe that were the presbytery and the

*[We cannot admit this: surely the choir terminated by the high altar symbolises this.—ED.]

†[The lady chapel at Sherborne is similarly desecrated. Now that the restoration of this minster has been so well and so spiritedly undertaken, we trust that this may not be overlooked.—ED.]

lady chapel once properly restored, with suitable embellishments, the latter fitted up for service, and daily prayers said there among the boys who now misuse it, and the whole thrown into the church by the opening of the arches now blocked up, that no fears need then be entertained as to the gradual restoration of the entire fabric. So much and so remarkably does one see constantly how the work of restoration, undertaken in a thorough and good spirit, extorts admiration from men who at one time despised it, and encourages those who first urged it on to further and more animated exertions. Were one part well done, / for one should not despair of seeing all done. I could even expect that a west front might some day be given to a church, which (if we judged of what it had from what still remains of the three western doors) must at some time have had one equalled indeed, but not far surpassed, even by those of Peterborough or Ely.

The subsequent (if indeed it were made subsequent) question of the proper arrangement of the choir for divine service, is, in this particular case, perhaps as difficult a question as could well be proposed. First it may I think be taken for granted, if the solemnly pledged word of royal advisers is worth anything, that at some day S. Alban's will be a Bishop's See, and I trust that as the consequence of this the church may then possess something approaching to a more complete and sufficient body of Clergy, and that the service will be chorally performed. The difficulty to be met is obviously the existence of the second, (called S. Cuthbert's,) screen across the nave, which of old had two altars against it. Now this was a position adopted in a very late age and one which seems in no way to be suited for us. Nor does it I think seem at all certain that any such screen existed there at an earlier date. The object of it—the prevention of the access of any but monks to the high altar,—is one which will never more be an object in all human probability. The most sanguine could hardly dream of that vast length between the two screens being filled by priests and choristers.

The natural arrangement then would be to leave the altar where it now stands, i.e. against the great screen, and to view the old western screen simply as an object of antiquarian interest and not as one which is to affect the arrangements. The stalls for clergy and choristers will then come as far west as the eastern arch of the tower, and returning at the west end, they would cut off this portion distinctly as the choir; a low screen even with the backs of the stalls with proper gates (probably of metal) would be the best separation from the rest of the building which would then be left to the laity. And while on this point I may observe that it is gratifying to observe that, even in the age when the choir was last pewed, a low screen was provided somewhere about where I have indicated; though its ornaments, the lion and unicorn, savour terribly of the spirit of the age.*

* [The arrangement of S. Alban's Abbey has been a subject of thought with us, and the plan which approved itself to us is identical with that here proposed. There will be room for a very large congregation between S. Cuthbert's screen and the eastern tower arch, if the aisles, and the transepts, or at least their inner portions be seated. At the same time we must protest against the trenchant manner in which our esteemed correspondent sets down this screen with its people's high altar. The

Here then, I leave this subject for the present, trusting confidently that these remarks, however crude and ill-arranged, may possibly elicit some expression of feeling and interest on a subject most dear to my heart. That the present age is capable of very great efforts in the direction I have been indicating is evident from the great works we see going on all around. Let us not then despond; but energetically, each in his own circle, endeavour to urge forward the restoration of this noblest of churches. I am not indeed so sanguine as to expect the day will come in our time, when exuberant zeal will pull down the Romanesque portions of the nave to re-erect them in loveliest First or Middle-Pointed.* But I am sanguine enough to believe, and that firmly, that if an effort be made, all and more than all that I have indicated might be achieved in less than a long lifetime.

And so I commend these observations to the special consideration of those most interested in the care of the fabric, and whose pleasure and delight I am assured it would above all things be, to see it restored to that state of comeliness and beauty from which it is a sin and a disgrace that it should ever have been allowed to fall.

G. E. S.

PISÉ AND COB BUILDING.

WE perceive that we did much injustice to the Pisé building advocated by a correspondent in our last number, by hinting that it might be the same as the Cob building of the west of England. We are now enabled to give our readers, (1) a communication from our former correspondent, pointing out the superiority of Pisé work, and (2) a receipt for Cob building—in all its original simplicity, the orthography alone being altered—furnished, through another valued correspondent, by an experienced Cornish bricklayer.

No. I.—To the Editor of the Ecclesiologist.

“DEAR SIR,—In the paragraph prefixed to the article on Pisé building, you say you would be glad of information as to whether the Pisé building is not common in Devonshire and the west of England, and known by the name of Cob building: and I am happy to tell you that it is utterly different both in substance and manner of construction, and as far superior to it as solid masonry is to rubble walls. I have tra-

question of people's high altar (for other instances of which we may refer to Canterbury and Durham Cathedrals of old) is a curious and important link in the chain of ecclesiological analysis. The germ of these was to be found very early, nearly as soon in short, we believe, as monachism arose.—*Ed.*]

* [We trust that exuberant zeal may never take this direction. It will have enough to do in building new cathedrals in the most perfect style conceivable without destroying the old landmarks of solemn Romanesque.—*Ed.*]

velled a good deal in Devonshire and Cornwall; but am not aware that there is any thing of the kind except at Enys and Penrose, whose proprietors both had their information from me. Of Cob buildings there is abundance in both counties. The substance of Cob is loam or clay mixed with straw; it is put on in a moist state by means of shovels, so that a course can hardly be raised higher than one foot, or one and-a-half feet, at a time, without risk of bulging; and then must be left some time to dry and become consolidated, before a second course can be imposed upon it; and when the whole wall is built up it must be pared down to make the surfaces true and even, whereas the Pisé gravel is rammed in frames, is perfectly dry, and comes forth from the frame a hard and solid and dry mass, and the wall may be carried to its full height without any interruption or delay, except what arises from moving the frames; the surfaces are quite even and perpendicular, and nothing remains to be done but to fill up the holes, where the bolts passed, which is done by ramming in fine Pisé gravel on both sides at the same time,* with cylindrical pieces of wood of the size of bolts.

"The Cob walls being put up wet, no bond timber can be inserted for door posts, window frames, or floor joists, but in the Pisé walls these may be put in, as the work rises, wherever they are wanted. One could pull down a Cob wall with the hand; but it requires iron to pick down the Pisé gravel, unless it is previously wetted; vermin can make their way through Cob, but no animal can penetrate the Pisé; the one kind of work is tedious, from the necessity of allowing the different courses time to dry, and is often unsatisfactory from the fissures which occur from the inequality of the substance that is used, according as it is worked up more or less stiff; the other suffers no interruption; and if there be any fear of fissure, it can easily be guarded against by laying strips of deal three inches wide, and one-half or three-quarter inches thick; the one is feeble and perishable in comparison, the other is said by Pliny to be eternal. The only thing I can compare with Pisé is the old grouting which was formed by filling frames, such as the Pisé frames, with flints or other stones, and then pouring in upon them hot mortar, so liquid that it will make its way into the interstices, and form a compact mass.

"I am, &c.

"The compiler of the article on Pisé Building."

No. II.—Directions for making Cob walls two feet wide.

The quantity to build a perch of work, that is to say, eighteen feet long and one foot high, and two feet wide; two loads of clay, and one load of coarse shilf† mixed and wetted, and trodden together to lump, just the same as clay for brick before it is put in the mould. Then take three bundles of barley straw, and turn in on straw part of the above mixture, well treading in the three bundles of straw into the above mixture of three loads of clay and shilf; then build it on the stone wall,

* "I doubt whether they have Pisé gravel in Cornwall; what was used at Enys and Penrose I think was artificial."

† [Shilf means broken slate, in small pieces, such as is used for mending roads in parts of Cornwall.—Ed.]

about six inches at a time, treading every layer down well and solid. The stone wall under the Cob ought to be two feet in height from the foundation to keep the damp off from the Cob. The Cob wall should project over the stone wall about one and a half inch. If the weather is dry, you may build about five feet in height at a time, then it may rest about three weeks, till the wall is got dry to build on again, then build on five feet more on the top, if required.

IRISH COLLEGES AND LUNATIC ASYLUMS.

Sixteenth Report from the Board of Public Works, Ireland. With Appendices. Presented to both Houses of Parliament by command of Her Majesty. 1848. Folio, pp. iv. 291. Plates.

It is not often that "blue books" come within our scope, but the present one contains an appendix of plans and elevations of public buildings in progress in Ireland, which will, we think, be of considerable interest to our readers. The first are those of the new college of S. Patrick, Maynooth, which is in course of erection by Mr. Pugin. We have an elevation, and plans of it on two stories, given, from which we ascertain, that, with some offices projecting, the buildings occupy three out of four sides of a rectangular quadrangle. The elevation of the east side is as follows:—To the extreme left stands the gable of the great refectory. The ground story of windows shows two long Middle-Pointed two-light windows, insignificant in their character, unfoliated, with a small quatrefoil set square in a circle in the head. These are separated by a buttress, above which is a couplet, with a single-light window on each side. Above this again is a two-light window, with a central monial, simply branching off on each side. This window is surmounted and flanked by three quatrefoils. A large cross crowns the gable. There are angle buttresses. The opposite side shows a skeleton outline in the elevation of the same general form as the refectory. Nothing appears in the plan. We conclude that it is reserved for the chapel, which will thus duly match the hall. The building between the two is perfectly symmetrical. The central building contains the great gateway, with a rear-arch, formed by the thickening of the wall, which bears an oriel. This seems to us the most felicitous conception about the whole design. Above this is an image in a niche between two trefoil-headed windows, with a single trefoil-headed window above that. Then there is a little gable breaking out from a high-roofed building behind. This mass is flanked by turrets composed of five sides of an octagon, of the height of the rear building, with pyramidal cappings the height likewise of its roof, and breaking out from it. This mass comprises the entrance hall, porter's rooms, and president's lodging. The wings are in the exact plane of the upper portion of the central building, and are quite alike on both sides; three stories with attics. The division next the gateway shows on the ground floor,

two disconnected windows placed near together, trefoil-headed, above them ditto, with transoms. Above them again two more similar windows not transomed; and then comes the attic dormer. The remaining eight divisions show on the ground floor an untransomed couplet, each light trefoil-headed, then a transomed ditto, then a third again untransomed. Then the dormer as in the first division. The only thing to break this vast uniformity of wall is a chamfered grass-table. We do not suppose that the height of this façade was Mr. Pugin's fault, but we do assert that, with his talent, we find it hard to believe that he could not have grappled more successfully with his difficulty. As it is, the towering elevation, with the gateway just in the middle, and its regularity of windows, does not seem to us to be a whit more Pointed in its spirit than the new court of S. John's College, Cambridge, which Mr. Pugin years ago unmercifully lashed in his "True Principles," or the new buildings of Pembroke College, Oxford. The quadrangle is surrounded by a cloister, and we presume is laid out so as best to meet the convenience of the inmates. There is no indication of a chapel, which will, we conclude, occupy the fourth side. We pity any architect who has to contend with the difficulties which must environ him while rebuilding Maynooth; but still we had hoped Mr. Pugin might have been a match for them.

We next find the designs and plans for the three "Godless Colleges," all compendiously yclept "Queen's Colleges,"—Belfast, by Mr. Lanyon; Cork, by Sir Thomas Deane; and Galway, by Mr. Keane. It is a curious "fact," that all these structures have put on the garb of Christian architecture, and try to look like "Colleges," as of old the word was known; although by a curious sort of unconscious symbolism, the style in every case chosen is the most mundane of its sort, the Third-Pointed. We do not think much of any; but of the three, that at Cork is the best. The other two are positively bad. Of course no dormitories or chapel are to be found on the plan, though at Galway, an examination hall—with aisles (called "triforium" on the plan!) and an end oriel—seems intended to pass muster in lieu:—a most apt type of the spirit of the institution! The examination hall at Cork has a dais, and oriel, and louvre, so that should the building ever be devoted to a religious object, the refectory will be forthcoming.

The two remaining sets of designs are not Colleges, but they are Communities, viz. Lunatic Asylums. The Cork District one, by Mr. Atkins, aims at a great deal more picturesqueness of outline (it being in a sort of conventional domestic Middle-Pointed) than Mr. Pugin's Maynooth. We fear it is overdone in this way, being abundant in spirelets. But it is well meant, has a church laid out according to the plan, in a Christian way, with chancel and open seats facing eastward. This for Ireland is a gain which cannot be told. The chancel is rather short; but this we suppose was unavoidable. The pulpit stands in the north-west angle of the nave, and is entered by a staircase from the vestry. This is, we need hardly remark, an arrangement, which, although common in the earlier days of the revival is not one which we like. The vestry door is placed so as to render the stalling of the chancel impossible. There are

north and south porches facing each other. This we conclude is a legitimate development for the church of a lunatic asylum, where so much *circumspection* is needed in the separation of the sexes. The greater portion of the west end is visible in the elevation. From this we observe that the western lights are composed of a disconnected couplet, the lancets being trefoil-headed, with external angle shafts, embraced by a stringcourse, which steps up to the level of the lancet heads, and then drops and rises again between the lights. Above them is a rather conspicuous eightfoiled light. The bells, two in number, are hung in a western bellcot. The elevation is overdone, and too manifestly strains after the pretty. We observe but one place of worship in the plan, and this marked "Church." We conclude that the Roman Catholic patients will be allowed to have one built for them, though it does not appear on the government plans. We should be curious to know if it will be of as ecclesiastical a character as the Anglican one.

The other lunatic asylum, the criminal one at Dundrum, near Dublin, by Mr. Owen, is in a sort of debased Third-Pointed, with the most vilely ultra-Protestantly fitted chapel which can be imagined,—like an ancient theatre, or S. Margaret's Chapel, Brighton;—the altar standing beneath the pulpit. That this monstrous *salle de spectacle* should be destined to the same use as Mr. Atkins' church at Cork seems almost incredible, but so it is. At least, however, it is not our communion alone which shows similar anomalies, either elsewhere or in Ireland.

THE ECCLESIOLOGY OF THE ISLE OF MAN AND THE ORKNEYS.

Ecclesiological Notes on the Isle of Man, Ross, Sutherland, and the Orkneys: or, a Summer Pilgrimage to S. Maughold and S. Magnus. London: Masters. 1848. (12mo. pp. 118.)

WE do not know why our valued member and contributor, Mr. Neale, should have published this agreeable little volume anonymously, (though with his initials at the end of the preface,) particularly as it would not have been difficult for even a beginner in ecclesiological reading to have discovered the *incognito* of the author. The title precisely describes the work. Mr. Neale has succeeded in his task so well as to leave us little to desire with respect to the ecclesiology of the remote and seldom visited districts he chose for his summer tour. And besides, his verbal pictures of scenery and aerial effects are, (as might have been expected from his pen), minute and vivid enough to lend an additional interest to the technical details recorded in this unpretending journal.

After this brief account of the contents of the volume, we may proceed to do all that the nature of the book permits us, viz., to make some extracts for our readers' benefit.

Here is an excellent description of a ruined Manx church. We should warn our readers that "ashes" means ash trees. We rather

wonder that Mr. Neale so continually uses the very ambiguous plural of this word.

"S. Trinnion stands in a lonely field, skirted with ashes; Greaba towers behind. The building is roofless, and lime and ash shoot up luxuriously from it—anchor their twining roots into the walls, and are gradually pulling them to pieces. The church itself is built on the type of all the Manx churches. It has chancel and nave only, without architectural distinction between them, and western campanile. Its material is the gray island sandstone, which splits like Horsham slate; the dressings of red sandstone, whether for the sake of colour, or because it is more easily worked, I know not. It is clearly of early Middle-Pointed date; and was therefore probably built during the Scotch domination. The east window of two lights, and very acutely pointed, must have been pretty; on each side of the chancel was a one-light window. The priest's door is on the north. The nave is more ruinous, but appears to have had two one-light windows on the north, and one, besides the door, on the south. The west window was an ogee-headed lancet; and the whole west end, with its double campanile, would do very well for a small simple church. The mass of rubble that supported the *mensa* of the altar still remains. It is the island tradition that this church, built in consequence of a vow made in danger at sea, was never finished, through the malice of an evil spirit called a Buggane. But that it was completed, the sockets of the priest's door, made of slate, remain to show. It ought to be restored, for the hamlet of Crosby, hard at hand, has nothing but a meeting-house."

We must next give a description of a mountain pass in the same island.

"Prayers in the majority of Manx churches being at six o'clock, walked out on the Peel road. It is a fine winding pass; the mountains clothed with young plantations of fir, with elm, ash, and lime, grow higher and higher; the river Peel brawls along over its rocky bed below. I think I never saw wild flowers with brighter tints than in this island; wild roses of the most brilliant crimson: foxgloves of deeper hue than our own; while the pretty little saxifrage runs over every old ruinous wall, and the heath makes every little knoll a blaze of purple. Two miles of deep solitude; then, leaving the road, I struck up a defile running up into the heart of the Manx mountains. This ravine is really so fine, that were it better known, it would become a favourite object for tourists. From the mountain side, sometimes almost on the same level with the water, sometimes far above it, you look down on the battles of the stream through its sandstone bed; sometimes pouring rapidly through a natural tunnel, sometimes spreading itself into a pool, dark from its very clearness; sometimes rushing furiously through the torture bed of a narrow channel; sometimes playing with the foxgloves or blue bells that hang over it as if to kiss it. Thus you pass on till the mountain gorge closes up abruptly, like the Olles of the Pyrenees, and the stream tumbling and roaring through an upper gorge, collects itself for its great leap, and precipitates itself in the cascade of Rhenass."

The half ruined cathedral of S. Germanus is carefully described in detail. It need not be said how much we sympathise in our author's wish for its restoration, which he declares a comparatively small sum would be sufficient to accomplish.

"This is the present state of this cathedral; and it is certainly no credit to the memory of Bishops Wilson and Hildesley, that in their eighty years' episcopate it should have become the ruin it now is. The latter was enthroned in it; but none of his successors have been. The inside is now sometimes used

as a churchyard, and there are a few tombstones in it; but the difficulty of getting down in the rock discourages frequent sepulture here.

"Even now, with a comparatively trifling outlay, say £3000—the place might be preserved; a cathedral unique in its situation, or only to be matched by the Rock of Cashel;—venerable for an uninterrupted succession of Bishops from all but Apostolic times;—deeply needed as a school of clerks and choristers for the island,—why should not this be done?"

No apology is necessary for quoting the following passage, which brings before our very eyes the panorama seen from the top of the castle in Castletown.

"The view in the clear twilight from the top is superb. Looking south, far over the waters you catch Penmaen Mawr, like a cloud in the distance, but most clearly visible without a telescope; to the right, the savage cliffs of the Calf, and the more stupendous outline of Spanish Head, raising themselves against the gold of the sunken sun: across them, Slieve Donard in Down, and the high land round Dundrum Bay; to the north, the whole chain of Manx mountains, from purple North Barrule, by royal Snæfell, and black Bein-y-phot, and double-headed Garrahan, and pyramid-like Greaba, and lonely Sliewhallen, down to South Barrule, gorgeous in the sunset, and uttermost Cronknaireylha. Then a little to the east, darkness is closing in around Scawfell Pikes and Ennerdale."

Mr. Neale was fortunate in being accidentally present, on July 5, at the annual meeting of the Tynwald, or Manx Parliament, consisting of the lieutenant governor, an upper house, and a house of Keys: "a mediæval scene," he says, "which, once beheld, can never be forgotten." We cannot, however, follow him through this, nor enter into Manx politics further than to remark upon one curious circumstance. A "self-called reformer" (p. 46) was pledging himself, while Mr. Neale's sheets were passing through the press, to bring forward a measure, in the next session of parliament, for abolishing the civil and religious independence of the Isle of Man. Mr. Neale is indignant at the proposal, and concludes: "May the saintly memory of Bishop Wilson preserve the spiritual independence of his island, as assuredly it preserved the separate existence of his episcopate." In a few months parliament met again, but the political empiric had abandoned his seat, and was on his way to a distant settlement.

It remains to quote the summary of the Manx ecclesiology.

"1. That aisles were not used by Manx church architects: the single exception being the proposed south aisle to the cathedral. This may have arisen from the rudeness of the artists, which rendered a pier and an arch formidable. But may it not also have originated in the quaterland chapels being taken as the models of ecclesiastical architecture? They no doubt had no aisles.

"2. That the proportion of the churches seems to have been nearly the same—from 60 to 70 feet in length; from 16 to 20 feet in breadth—very much the proportion of the Welsh and Northumberland churches, and, as Mr. Petrie proves, of the ancient Irish ones.

"3. That apses were unknown;—another testimony to the flat end being a principle of the great Irish school of church art.—See the Ecclesiological late Cambridge Camden Society's Handbook, p. 41.

"4. That towers, with the one exception of the cathedral, were not in use."

In the latter part of the volume we must notice especially a good

description of that beautiful Middle-Pointed ruin, the cathedral of Fortrose, (p. 55,) illustrated by a ground plan; and a full account of S. Magnus, Kirkwall, also with a plan.

Let us see in what state some of the ecclesiological gems of Scotland are to be found.

"S. Duthus of Tain was a celebrated pilgrimage; and King James V. visited his shrine, entering the town barefoot. The church is now in a state to which I should have imagined it impossible for any place of worship in a professedly Christian country to be degraded. It is, however, nearly perfect; and stands beautifully on the south side of the town, on a wooded knoll, by the trees of which it is embosomed.

"It consists of chancel, nave, chapel at the south-east end of the former, south porch, detached tower in the middle of the town, and detached chapel standing a little to the south of that I have just named. The access to the church is a matter of some difficulty from the forest of nettles which surrounds it.

"It has been fitted up as a place of Presbyterian worship: galleries, gaudily painted, run round it; pews of every size and shape and colour pollute it; but it is now deserted. The smell of decaying wood,—the exhalations from the vaults, the dampness, the rottenness, the horrible filth, the green mould, the decaying baize, the deserted appearance of the whole, render this a shocking place,—especially if the visitor should enter it as I did, fatigued both in mind and body, and in the melancholy light of a calm but cold evening in July, in which case I think he will not soon forget its depressing effect.

"The church has been a fine specimen of Middle-Pointed, probably the work of the same architect as Fortrose. The east window is on a very grand scale. Of five lights, it has three divisions; the central light being more acutely pointed. The tracery consists of a large sexfoiled circle in the apex; supported on two trefoiled circles, smaller than itself. In the north of the choir, the windows have either been blocked, or they never existed; on the south there are two,—the first of three lights, its tracery a trefoiled circle and a double quatrefoil; the second four lights, simply intersecting; an arrangement which, however disagreeable to us, seems to have found great favour in this Diocese of Ross."

A nocturnal ascent on foot of the Ord of Caithness must be a *pendant* to the panorama of Castletown.

"As we begin to ascend the Ord of Caithness, the contrast of lights was one of the finest I ever remember to have seen. The Ord is a monstrous ravine, dividing the counties of Sutherland and Caithness: the road winds round it, forming a very magnificent pass, sometimes cut out from the mountain side, sometimes built up from the gorge. We passed it at midnight. To the north, the sky was all a glow with both evening and morning twilight: delicate islands of green, bright flushes of pink, here and there an edge of crimson, peeped out through the rifts and crannies of the night clouds. To the south-east, the full moon deluged that part of the sky with golden light, and made a path of gold upon the quiet sea. Far away to the right, the revolving light of Tarbet flushed minutely into an angry red, and then died out into obscurity; while in a little glen close at hand a party of gipsies were cowering down round a peat fire, their faces, their tent, the low heath that surrounded them, gleaming out with an ochre-like hue. These four lights, contrasting or blending, might have exercised or baffled a painter."

* [The reader may be reminded of that passage of Tacitus: "*Aspici per noctem solis fulgorem, nec occidere et exsurgere, sed transire affirmant.*" Vit. Agric. cap. xii.—ED.]

The Presbyterians of the Orkneys, like the Lutherans of Nuremberg, appear to retain some remarkable Catholic customs. Thus of S. Magnus Mr. Neale says :

"Probably no local saint ever had greater veneration than the Martyr-Earl, and to this day his name is familiar as a household word to both Orcadians and Zetlanders. The most bigoted Protestants mention him with respect, and an undefinable virtue is still, in the islands, attached to his resting-place."

The religious history of the Orkneys, and the description of Kirkwall cathedral, form the most finished sketch Mr. Neale has given us. As to the former we need only in passing remark that the apostate George Graham, who "after holding the see twenty-three years, when the General Assembly impudently excommunicated all bishops, expressed his great sorrow for ever having held that office, resigned his see, and kept his estate," (p. 87.) is the same person to whom Hall dedicated his *Episcopacy by Divine Right*, in which he says, that all the waters of the Tweed could not wash away his sin.

Mr. Neale, in his historical sketch of the Orkneys, states, that "the Norwegian line of Earls became extinct about 1330; and the Scotch Sinclairs succeeded, still, however, holding the island in fief of Denmark." (p. 85.) Upon this we are favoured with a note from Professor Munch, of Christiania, who complains of an inaccuracy common, he thinks, among English writers with respect to Norway. He continues, "The union between Norway and Denmark took not place before 1380, when Olaf, the son of the Norwegian king, Hacon, by maternal right already king of Denmark since 1375, succeeded to his father's throne. But even then the union was only personal [i.e., not integral], like that between England and Hanover."

The cathedral of S. Magnus is cruciform, with aisles to choir and nave, central tower, western porch, and chapels eastward of the transepts. Its length is not more than 218 feet, and breadth 90. We borrow Mr. Neale's words in continuation :

"Thus it will be seen how excessively small Kirkwall really is; and the first question is, to what does it owe its apparent impression of magnitude?"

"In the first place, the excessive narrowness of the nave will in part explain. Between the plinths of the piers intervenes only a space of sixteen feet; and this distance would be narrow for even a parish church of moderate size. Now in S. Mary, Trumpington, Cambridgeshire, it is twenty feet; in S. Andrew, Cherry Hinton, twenty-four feet; in the small church of Bolton Percy, Yorkshire, it is twenty-four feet eight inches; and in that of Adel, which is quite diminutive, it is twenty feet. In fact, everything is sacrificed to narrowness;—and the aisles are, in consequence, left without western windows. Then, again, there are seven piers, exclusive of the responds, in the nave alone, and five in the choir: and this subdivision of length, like the use of small stones in a building, gives a great impression of size. Perhaps, also, the extreme severity of the interior may contribute to the same effect. But, after all, I cannot but think that the solution of the mystery lies deeper; and that it is a problem well worthy the attention of Ecclesiologists—why the effect of magnitude is so remarkably conveyed by some buildings, while as remarkably the contrary impression is made by others. For example, Cologne, and Salisbury, and S. Peter's at Rome, always disappoint at first sight; and whatever

may be said about perfect symmetry of proportion, and a grand whole, surely the true greatness of Christian architecture consists, not in making what is really stupendous look insignificant, but in making the most of size, which, unskillfully treated, would appear mean.

"The same effect, too, is observable in natural scenery. No one, I suppose, can explain why *Boch-a-letti*, at the head of the pass of *Glencoe*, in itself by no means of remarkable height, looks so astonishingly stupendous; or why the precipices in the *Isle of Sky* produce so overpowering an effect. All these things must be referred to the same source.

There is a curious question as to the architectural history of *S. Magnus*, owing to a tradition that the three western (Romanesque) pillars of the nave and the (First-Pointed) western porch, were built by Bishop *Reid*, who succeeded only in 1540. Mr. *Neale* suggests the following explanation :

"We may commence with two undoubted facts. The one is, that the three western bays of the choir are certainly part of *S. Ronald's* original work; the other, that they formed the extreme east end of his church. The great wall piers which we have already mentioned more than once, formed the north and south sides of the high altar.

"The five eastern bays of the nave also present no difficulty. They are later than the part we have assigned to *Ronald*; and indeed the details of the windows, &c., in some cases approximate much to First-Pointed. We shall not perhaps be wrong, if we attribute this part of the cathedral to the superintendence of the Bishop *William I.*, about the year 1160.

"But now comes the difficulty. The three western bays of the nave seem the work of another hand; the vaulting is unfinished; the fifth pier on the north side is remarkably out of the perpendicular, as if some architectural construction had at one time been different; while the two western bays of the aisles also have their vaulting imperfect, and are externally First-Pointed.

"If the vaulting of the nave and aisle were Romanesque, it would be easy to imagine that it was designed to revault it, and that the two westernmost bays were then added. But this is not the case.

"Popular tradition says that Bishop *Reid* added the new bays, and was prevented by the progress of the Reformation from vaulting them in. But, granting that in his new piers he did imitate the old work, and that this is one of the few instances in which Third-Pointed restoration fell back on Romanesque, he would not have imitated First-Pointed in the new portions of his aisles, and Middle-Pointed in his west window: nor could he, if he would, have made the beautiful western porch a gem of First-Pointed. Add to which that, as I am fully satisfied, the vaulting has been completed, and then pulled down, not left incomplete.

"On the whole, after very diligently studying the appearances of the case, on the spot, I am inclined to believe that the correspondence of the later portions of the aisles with the broken vaulting is purely accidental. For the latter I would thus account.

"We are told that during the rebellion of *Earl Patrick Stuart*, the *Earl of Caithness* 'went about to demolish and throw down the church: but he was, with great difficulty, hindered and stayed by the Bishop of *Orkney*,'—Bishop *Law*—'who would not suffer him to throw it down.' What more likely than that the work of demolition was actually commenced?—if so, unless the *Earl* intended to bring down the fabric on his sacrilegious head, he must have commenced from the vaulting: and this hypothesis would account for the battered state of the plinths of the western piers, from the falling masses of masonry."

Mr. Neale shows, we may add, that no real resemblance exists between this church and the cathedral of Drontheim.

We have one more subject to touch upon before we quit this volume, viz., our author's anticipation of the possibility of the rescue of the Orkneys from the Presbyterian establishment.

Mr. Neale is "persuaded that, could the Church of Scotland awake from that apathy which seems everywhere to beset it, and make a vigorous effort in Orkney, these islands would be in a great measure recovered to the Church. At present there is not a single priest in the islands." He grounds this opinion on many remarkable circumstances; the pride still taken by the people in their cathedral, the number of adherents to the Church, the neglect of the Presbyterian body, and the traditional "reverential habits of the people." The following is another curious fact:

"It is worthy of remark, that some kind of communications are said to have passed between the parties interested, on the restoration of the Cathedral of Kirkwall to the Church. It was so ill-adapted for Presbyterian worship, that a large part of the congregation, some years ago, were desirous of leaving it, and erecting for themselves a building which would better suit their wants. The motion, when brought before the congregation, was negatived; whereupon the minority seceded, raised for themselves a large and commodious meeting-house, and appointed their own minister; then, in consequence of the restoration of the Cathedral, the other part of the congregation were obliged to leave it; they united with the former, and both at present occupy the new building.

"Now, it is clear that the Presbyterians do not want the Cathedral as a place of worship. I am arguing on what might be their own grounds;—that if they re-occupy it, they must necessarily spoil it, which to those who are justly so proud of their cathedral, would be a consideration:—that to a large proportion of members of the Establishment, the return to the church of S. Magnus would be extremely unpleasant;—that, as a place of worship, its connection with past ages can give it no charms in their eyes;—that the members of the Church are in need of, and are purposing to erect, a chapel,—and would most thankfully undertake the charge of the cathedral, were it made over to them."

We conclude with a most interesting account of some discoveries made in this church even since Mr. Neale's visit last summer, with which we are favoured by the kindness of a Prelate of the Scotch Church.

"A number of interesting discoveries have been made in the choir, which has been used as a place of worship since the era of the Reformation. The unsightly galleries that disfigured the building have been removed, five feet of rubbish have been cleared away from the floor, and now the basements of all the pillars, the capitals of most of them, the groinings of the arches, and the beautiful proportions of the oriel [east] window, and of the whole structure, are fully revealed for the first time for nearly three hundred years. The steps leading to the high altar are restored; the magnificent tomb of Bishop Tullacke, (Norse, Tholacke,) or rather the remains of the tomb; a portion of the altar; the tomb of Lord Adam Stewart, natural son of James V., and brother of Robert, Earl of Orkney; a crowned figure supposed to be S. Olave; and many curious sculptured grave-stones have been uncovered. The remains

of Bishop Tullacke were found in his tomb, and along with them a broken chalice and a piece of a crozier. A tradition has long been current here that the body of S. Magnus, the tutelar saint of Orkney, was enclosed in one of the pillars of the choir, and a human skeleton was discovered in my own presence in the pillar of the north aisle, immediately below the altar, which is believed to be that of the saint."

ANCIENT CROSSES.

IN a former article on the subject of the Standard Crosses still existing in these Islands, we observed that a large proportion of them, and those of ancient date, might be designated as Oratory crosses, that is, set up either for the purposes of worship generally, or again, in memory of some remarkable person or event which might or ought to call forth the prayers of the faithful. Such might be, for instance, the commemoration of some great saint; as we read in the Aberdeen Breviary that "in the village of the blessed Saint Wynnin (who is said to have died A.D. 715) there stood before the church a stone cross, constructed with admirable workmanship, which S. Wynnin himself erected in his lifetime with his own hands, in honour of the blessed Virgin Bridgid." Or again, they might commemorate the first planting of the faith in some particular locality; as we are told (Pinkerton, *Vitæ Antiquæ Sanctorum*, 285 *et seq.*) how "the venerable father Bishop Kentigern was wont in those places, where by his preaching he had converted a number of persons to CHRIST, and imbued them with His Cross, or where he had lived for any length of time, to erect the triumphal standard of the Holy Cross of our LORD and SAVIOUR JESUS CHRIST, that no one might blush that he bore it on his forehead. And among many others which the man of God set up, there is one now endued with miraculous power, which he erected in his own city of Glasgow, formed of blocks of stones of wonderful size, which were hewn and fastened together by many workmen, and which, when finished, he directed to be set up in the cemetery of the church of the Holy Trinity, where his cathedral seat was situate." Again, we asserted that many of these crosses had been planted on the site of some great battle or engagement, in order that passers by might pray for the souls of the slain. These latter kind are principally found on the western and eastern coasts of central Scotland, and along the shores of the Forth and Clyde. The evidence of the purposes to which they were dedicated is, indeed, circumstantial and conjectural rather than direct. No inscriptions are visible on any of them which can give us information on this subject; the few that yet remain are illegible, or have never been satisfactorily interpreted, except indeed the Runes on a limited number in the Isle of Man, and one or two other places, about which we shall say a word presently. But the deduction was made from the uniform tradition of the country to that effect, which referred them to the Danish invasions: from the maritime localities in which they were placed: and from the sculptures on many of them,

which plainly represented horse and foot soldiers, ships, the sea, &c., with combatants engaged in battle. It was, therefore, with much interest that we perused a communication which has been sent to us from our learned correspondent in Sweden, Mr. G. J. R. Gordon, together with a drawing of the cross, which appears engraved on the opposite page: the inscription on which fully confirms the credit we had given to the common tradition. And we may here reiterate the observation made by the Antiquarian Society of Copenhagen, in their "Guide to Northern Archæology," which has been recently translated into English, and edited by Lord Ellesmere, to this effect: that whereas the greater part of England and Scotland, and of the eastern shores of Ireland, were peopled or colonized from the northern peninsulas and countries of Europe, and the English and Scotch again, through their missionaries, re-acted on all the lands whence they drew their origin by converting them to Christianity, there exists a great similarity in form and purpose between the ancient monuments of all descriptions in these islands and those in the north of Europe: so that we may very effectually and satisfactorily illustrate one from the other.

Having premised thus much, we give an extract from our correspondent's letter:—

"There is a stone cross close to Wisby," (in Gothland) "commemorating the slaughter of the defenders of the city at the successful assault made on it by King Waldemar of Denmark, in 1361. This cross is a single stone of the limestone of the island. I enclose a tracing of it, with its dimensions. On the western face, within the circle, are still to be seen the faint remains of a representation of the Crucifixion, which has been roughly cut on the stone;—so far confirming the theory advanced in No. 68 of the *Ecclesiologist* for October last.* The cross is also orientated. Having written to a friend in Wisby, to obtain a certainty on this point, he writes in return, 'In general I must remark that the stone crosses in Gothland do not always point their arms north and south, but as often in other directions, which, when the cross stands by a public road are determined by the direction of the road, the arms always stretching parallel thereto, to which also the inscription, when any exists, is always turned.' "

Upon the latter portion of this paragraph we may remark, that it is not uncommon in Great Britain to find the position of wayside crosses accommodated to the direction of the road; but in all the instances in which we have been able to examine into the matter, we have found that the cross has been moved from its original station.

Our readers will call to mind that on a former occasion,† with a view of ascertaining the object of the erection of what we denominated memorial crosses, a transcription was given of some of the Runic inscriptions on the crosses in the Isle of Man. It is necessary to observe, that Runic characters have several alphabets. The more simple, as existing in Sweden, Norway, and Denmark, and but seldom in Great Britain, are in general pure and uncompounded, and easy of interpretation; such as those on the Swedish and Norwegian memorial stones delineated by Peringskiöld, one of which is engraved in the English edition of the Guide

* Page 85.

† Vol. viii. p. 220.

to Northern Archæology just mentioned. Those, however, which are denominated—improperly, perhaps—Anglo-Saxon Runes, are far more difficult; being often in a peculiar dialect, having become partly mixed up with Monkish or Anglo-Saxon letters, bearing two or more meanings, and being sometimes compound. Late researches give us every reason to believe that they reach back to a very remote antiquity, contrary to the opinion which has heretofore prevailed. Mr. Kemble, we believe, is of opinion that those which exist on the Ruthwell and Bakewell crosses may be thrown back as far as the seventh or eighth centuries, judging from the peculiar Northumbrian dialect in which they are written. Those found on the cruciform monuments in the Isle of Man are some of them Norse: some of a mixed description and perplexed in their character, although all interpreters agree in the general meaning which they would affix to them.

Our correspondent, in his observations on this point, gives an extract from a letter from the learned and well-known archæologist, Professor Munch, of Christiania, who, after referring to two Swedish works for more correct readings, proceeds: "You will see how fearfully laughable Mr. Gough's attempts to decipher these inscriptions have been. As for the first read by Gough, '*Durliff nsaci risti crus dono alfai susfa frudur sun Safrsag*,' and translated by him 'for Admiral (!!!) Durliff, this cross was erected by the son of his brother, the son of Safrsag,' I would read it almost as Liljegren" (one of the Swedish writers just mentioned), "but with some slight alterations, so that the reading may be . . . '*Pórljótr*' (a very common name) '*Neki*' (a nickname of uncertain meaning) '*reisti kross penna eft*.' Not having Sjöberg by me, I cannot venture to make conjectures regarding the last words, which, in the copy before me, are wholly unintelligible. The above fragment is easily translated thus:—'Thorlior Neki raised this cross after . . .'"

"The inscription on the cross on the highway near Church S. Michael, (Isle of Man,) read by Gough, '*Ivalfir Sunr dinae fas sins randa risti crus Afrinde mudr sino*,' (Eccles. viii. p. 238,) I have read thus in my '*KORTFALLET FREMSTILLING AF DEN ALDSTE NORDISKE RUNESKRIFT*,' '*Joalf son pórolfs hins randa reisti kross penna eft Fridu modur sino*,' i. e. 'Joalf, son of Thorolf the red, raised this cross after his mother, Frida.' The inscription of S. Andrew's I read, '*Söndulf hinn svartu reisti kross pannu eftir [Arnsfinnu? Arnsfinn ok?] konu sinu*,' i. e., 'Söndulf the black raised this cross after his wife, Arnfinna (or after Arnfinn and his wife.)' Gough translates 'The son of Ulf, of the Swedes, erected the cross to the son of Afterann, son of Connu.' The churchyard inscription, the most stupendous specimen of Mr. Gough's readings (Eccles. viii. 230) is, as you see, put in perverted order by him, the commencement being near the 'n' preceding his '*Reinti crund*' (i. e., '*reisti kross*'). I translate it after Liljegren's reading: '—— raised this cross after Mailmur (a very common Irish or Gaelic name) his foster-father. . . the wife of Ljufkail.'" With respect to the name '*Mailmur*,' Professor Munch observes: "All the names of this sort being proof of Christian devotion,—'*maoile*' means servant; therefore '*Malcolm*' (properly *Maoile Coluimb*), the servant of S. Columba; '*Malbrigid*,' (*Maoile Brigid*), the servant of S. Bridget; '*Mal*—

patric, the servant of S. Patrick ; 'Malmory' (*Maoile Maria*), the servant of S. Mary. Almost the same meaning has the word 'Giolla,' even thus used: *Giolla-Christ* (commonly Gilchrist) the name of the Irish-born King of Norway, Gilli Kristr, commonly called Haraldr Gilli." So far our correspondent.

The following are some of these Isle of Man inscriptions, according to the reading of the Danish antiquarian, J. J. Worsaae, and Mr. Kemble. On the large cross at Kirkmichael, "*Ivalfir sunr Thurulfs eins rautha risti krus thono aft Frithu muther sino*:" "Ivalfir, son of Thorolf the red, engraved this cross after his mother, Fride." On another cross at Kirkmichael, "*Mail orikti sunr Athakans smith raisti krus thono fur salu sina sin orukuin gaut* ; (on the end), *girthi thano auk* ; (on the other side), *ala imau.*" "Mail Orikti, the son of Athakan the smith, erected this cross for the good of his soul." The remainder of this has not been interpreted. On a third cross at Kirkmichael, "*Mal lumkun raisti krus thana eftir Mal-mura fustra sina . . . athisi ati.*" "Mal Lumkun erected this cross after Mal Mura, his foster" . . . (the remainder uninterpreted). On a cross at Kirk Andreas, "*Thina if ufaik fauthur sin in gaur gerthi sunr aiarnar (kro kul?)*" "This (scil. cross) after his father Ufaik Goter made the son Aiarnar (krokuli?)" On the cross in the churchyard of Kirk Andreas, "*Soni ulf ein svartu raisti krus thona aftir arin Oneurk kuenu sino.*" "Son of Ulf the black erected this cross after" At Kirk Ouchan, "*Stra es laifa fustra guthan thau son itan,*" which has not been interpreted. On the cross at Kirk Braddan, "*Thurkior Neaki risti krus thono aft Fiak su Aruther sun eas.*" "Thurkior Neaki cut cross this after Fiak Aruthur son his."

These inscriptions, it may be observed, are strictly memorial ; and probably on oratory crosses, and carry back the erection of these monuments to the Northmen, from the beginning of the tenth to the twelfth century.

We cannot conclude this paper without a short notice of the magnificent work on the crosses and sculptured pillars of Angus and Fifeshire, which Mr. Chalmers, a member of the Bannatyne club, has had executed at his private expense, and has presented to that society. It is a large folio, and the subjects are delineated with great particularity from one fourth to one eighth of their real size : in consequence of which the ornaments and symbols sculptured thereon stand out in bold relief, and are easy of inspection. None of them can be traced to modern times, but the peculiar symbols and characters, (besides those which represent battles, or horsemen, or hunting subjects,) which appear on many of them, have always puzzled the profoundest antiquarians. Cordiner and the theorists of his age would refer them to eastern or Egyptian magical symbols : but how they travelled to the rude north it was not easy to explain. One of these symbolic representations may be described as being a crescent, the concave side being undermost, crossed at an angle of forty-five degrees, by a sceptre with a fleur-de-lis or cross at its extremity, and by a foliated crozier or caduceus, at right angles to each other : resembling much the insignia which S. Luke holds in the Gospels of S. Chad at Lichfield, and

often represented in the hands of our LORD on the Irish crosses. Another displays two circles, sometimes inscribed within their margins with the peculiar convoluted fish-like pattern, which is often seen in the central boss, or other compartments of the Irish crosses, and usually considered to be symbolical of infinity. These circles are connected by lines, which form a square, with its corners pinched into acute angles, giving the whole the form of a dumb-bell; and across these connecting lines, at a similar angle of forty-five degrees, is laid a rod, which at one extremity branches out with the sceptre, at the other with the foliated crozier or caduceus already mentioned, in contrary directions, but parallel to the lines which connect the circles. These circles so connected by lines are not uncommon on the Irish crosses, as for instance on those now standing at Ardboe and Kells. A discovery took place some time since which has thrown a singular light upon these peculiar symbolical designs, without however helping us on much towards deciphering their meaning. On opening a sepulchral mound near Largo, we believe in the year 1819, a stone coffin was found of great antiquity: and in or near it a sword of iron and other weapons, a quantity of human bones, together with a large number of small plates of pure silver in various stages of oxidation, some reduced almost to a kind of sponge, some nearly perfect; the whole evidently having formed a magnificent suit of silver chain armour, which it may be fairly conjectured belonged to the chief or warrior whose remains were there interred. The law of treasure trove is so severe in Scotland, that the circumstance was carefully concealed, and the plates of silver removed in small portions at different times, and melted down. Two or three articles were, however, saved from the mass; amongst others, the plate of silver shown in the accompanying drawing in its actual dimensions, which, it will be observed, is in the form of a ship or boat, and has deeply and carefully engraved upon it the identical connected circles and transverse sceptre of the Scotch pillar crosses, (seen separately also on the Irish cruciform monuments,) and also a representation of a horse's head. The plate of silver itself evidently formed a pendant either to the helmet, or on the breast to the collar; and the circumstances of its discovery would seem to fix its date, as well as the date of the crosses whereon similar sculptures are found, to the ninth and tenth centuries, the era of the Danish and Norwegian irruptions. What, however, is the signification of the engraved ornamental designs, some of which, it may be observed, were found on other pieces of the silver? Upon this point we shall be glad to receive any hint or communication.

THE FREE ARCHITECTURAL EXHIBITION.

OUR architects seem resolved to take into their own hands the remedy for the neglect with which their art is treated at the Royal Academy. An Architectural Association has been formed, and has opened a gratuitous exhibition in the room of the New Society of Painters in Water

Colours, in Pall Mall. We most heartily wish them success in the endeavour. At the same time we must honestly state that if they intend to acquire this success, they must produce works of a higher class than those with which they have this year treated us. The exhibitors as a class seem to be of about the same standing as those whose gaily coloured drawings are remanded to the closet in Trafalgar Square. Indeed, no inconsiderable portion of the present exhibition consists of works whose acquaintance we have already made there.

We shall not of course again criticise them, but only in passing remark, that they include Mr. Scott's Newfoundland cathedral, and Mr. Rumsey's prize cathedral of last year, a plan section and elevation only substituted for the perspective view of the interior. No. 4, Design for a Normal College at Swansea, by Mr. Horace Jones, is a sort of combination of Tudor and Elizabethan: 5 and 6, comprise designs for a church at Tunbridge, by Mr. Christian, in Middle-Pointed, with gabled aisles to the nave, and a tower, surmounted by a broach spire to the south of the chancel. There is what seems a sacristy to the north of the north nave-aisle, and apparently the interior of the tower is used for the same purpose. The fittings are of a mediocre degree of correctness. The character of the roof is decidedly Third-Pointed. We are not disposed to be severe on this design; at the same time we cannot speak very highly in its praise.

The next drawing is Mr. Scott's Flamboyant design for the Army and Navy Club. It is very florid.

In No. 12, Mr. W. Young displays an ostentatious stone pulpit, with a statue of S. Paul (the dedication of the church,) crowning the newel, in his new church of Walkden, near Manchester. The church itself appears as No. 124*. It is a decidedly poor Middle-Pointed structure, with two two-light windows at the west end of the nave, a heavy tower at the west end of the south aisle, and coupled cinquefoiled clerestory windows. Mr. Young's design for Westleigh church, exhibited in this collection, shows that he is capable of doing better things than the extremely mediocre church before us.

Wedley church, Hants, (30) about to be erected by Mr. John Wilson, is a poor and heavy Romanesque building, with short apsidal chancel, with porch, and western bell-gable. In 33 the same architect gives a First-Pointed church of the same calibre, in erection at Newton, with parsonage and schools.

Messrs. Allom and Crosse's unsuccessful design for the Chichester training schools are in a sort of conventional Debased.

The gem of the whole collection is decidedly No. 32, "Design for the east end of a Collegiate Church," by Mr. T. Allom. The success of Mr. Allom's Highbury experiment would incline us to expect great things, when he adventured a Collegiate Church, and the result exceeds our expectations. The church, we apprehend, is flat-sided, but of this we cannot be quite certain, as the details of this portion are marked by a reredos, of a gorgeousness which we can hardly describe. The reredos itself gently curved at its extremities, so as to include the sanctuary, is a species of elliptical apse. The altar, to begin downwards, is surmounted by the Commandments, gorgeously illumi-

nated, and crowned by a most conspicuous angel, bearing aloft the symbolic sentence, "Exodus xx." Above in a series of niches, are full-length statues of the Apostles, not grim and stiff, and motionless, like the statues of those old barbarous middle ages, but with extended arms, elegantly and impassionately discoursing to imaginary congregations. Above this soars a net-work of tracery through whose opening we discern the east window:—a glowing copy in Trinity Library style of Raphael's Transfiguration, to be done we suppose on glass, but looking in the picture very like calico. A bridal party in the "higher walks of society," completes the illusion and gives scale. As the exhibition is gratuitous, we strongly advise our readers not to forego the gratification of admiring this work of genius. Among the models (3) we find a design for another church by Mr. Allom: cruciform, and apsidal, with octagonal central tower and spire, exhibiting a very impartial adoption of the First and Middle styles in the same building. His design for the choristers' schools, Magdalen College, Oxford, is an industrious copy of the original collegiate buildings.

We cannot say much for a porch and screen, (49) perpetrated in Neison church, by Mr. R. Kitton.

Mr. Hedglan, to whom the glorious windows of King's College Chapel have been intrusted, displays three original designs. 75 is called "Italian," and is a sort of caricature of Romanesque; the medallions containing Cupids, Venus, and other worthies, not inconveniently encumbered with clothing. 77 is a poor sentimental attempt at a First-Pointed window. 105, called "Perpendicular," is no real style.

No. 76, is a design for a parish church, by Mr. C. Geoghegan, in First-Pointed, with aisles, clerestory, chancel, and tower, with broach spire at the west end of the north aisle. The whole seems too much drawn up,—attempting character it does not attain. There is a bellcot on the east gable of the nave.

Mr. C. J. Richardson's design for the decoration of a church (78) is a vulgar mock First-Pointed reredos, with altar chairs.

Messrs. Gough and Roumieu's old S. Pancras deformed (80) exhibits a tower and spire different from their first sketch, but in no way improved. In 87 Mr. C. Grays exhibits a would-be Middle-Pointed church, with a long nave in very displeasing proportion, poor clerestory, and chancel. By some caprice the tower and spire are detached, and joined by a short passage.

Mr. John Johnson's design for the consecrated chapel at Leicester cemetery, is an honest pagan affair of the Nash school.

The design for a church (97) by Mr. Raphael Brandon, exhibits reminiscences of an extensive study of old models. It is of developed Middle-Pointed, cruciform, and the chancel is long. The belfry, which rises from the eastern gable of the nave, is peculiarly unsuited to its style and position, being of that combination of bellcot (for three bells in two stories) and little spire, which is only tolerable at the west end of a small First or early Middle-Pointed building, but is totally inadequate for the place which it is made to occupy in the present design.

In 110 Mr. William Roe, Jun. displays a study for the façade of a London church, in a sort of red brick Italian, which strongly re-

minds us of the Paddock Wood Station, on the South-Eastern line. Its great novelty is, that it combines three crosses on the capping. If built, we should recommend its being fitted with 114, a pulpit and a lectern by Mr. W. W. Deane, in no hitherto known style, but having some distant relation to some possible combination of Italian and Romanesque.

117 is an unsuccessful design for the new church, Heptonstall, Halifax, by Mr. J. Johnson. The style is Middle-Pointed. The western tower has an over ornate angle turret. The aisles are very broad, with a spherical-triangled clerestory. The north porch, of timber, seems too much for the aisle. On the north of the chancel is a high-roofed chapel, we presume for the organ and sacristy.

If our readers will refer to our article on the Royal Academy exhibition last year, they will find a cursory notice of a wonderful design for a Middle-Pointed cathedral, with apsidal transepts, by Mr. T. L. Pedley. This effort of genius re-appears in the present gallery, and is backed up by a design for a collegiate church from the same hand. Of course, it is too much to expect the same magnificence and grandeur of size in a collegiate church, which he had lavished on a cathedral. Still it bears evidence of the same style of genius, and may pass muster as a very respectable poor cousin to its more ostentatious companion.

Mr. J. W. Porter's and W. A. Bulnois's competition church, (148*) is a bad Third-Pointed design.

157 is the interior of Christ Church, Portswood, Hants, by Mr. Brandon, of which we have previously described the exterior. The style is Middle-Pointed. It looks dark, and the roof is heavy. The chancel is bare of furniture.

Mr. J. Moon's design for Camberwell church (158) had better have been left to its obscurity. It is a very poor Third-Pointed affair, with crown-imperial capping.

Mr. F. W. Ordish's design for a church at Llandilo Vawr, (161) is a showy Middle-Pointed design, with low aisles, high chapel to the north of the chancel, and a tower and spire in the middle of the north side.

162 is not ecclesiastical, but we cannot help calling attention to its marvellous design for a Victoria capital, exhibiting "V" on each face, and a series of "A's" on the cresting. This stroke of genius is due to Mr. W. H. Leeds. 165 and 166 are two designs by Mr. Charles Baily for Hildenborough church, Tonbridge, the one in very stern First-Pointed, the other in more aspiring Third-Pointed, with an embattled tower, on which in the sketch a flag is flying. Variety is pleasant; the last design certainly exhibits an attempt, though not a very successful one, to grasp the Kentish type. 168, design for the interior of a church, by Mr. Papworth, bears date 1842, and is we suppose an old Academy drawing. Still, as it has now re-appeared, it cannot claim mercy. The style is a most mundane Italian. But the arrangement of the sanctuary is its most singular feature. It has a lateral roodscreen (for it bears a cross upon its upper part,) of a sort of heavy form inclosing it, and into the arch a nondescript pulpit is perched up so as to form a kind of ambon. We can hardly suppose that when

he made the design, Mr. Papworth knew the weight of ancient authority for his arrangements.

Mr. Charles Poland's design for a church, (173) is very poor.

We are sorry to have so little to praise in this exhibition. We trust its managers will endeavour to do better things next year. Otherwise their attempt will, we fear, do more harm than good.

MARLBOROUGH COLLEGE.

THAT there is any institution—the growth of scarcely more than a single lustrum of our own times—fully equipped with collegiate buildings, chapel, hall and library, with common-room and fellows'-garden, and master's lodge, is a very noticeable fact. Marlborough College, with some drawbacks, and with the incompleteness of something like an experiment in principle, as well as with its necessary want of traditions, is, to use the slang of the day, a great fact. Had less been done in so short a time, it had probably been done, in the long run, more completely : but for an *opus tumultuarium*, it is only a marvel that it has—we are speaking now professionally as Ecclesiologists—been done with no more offensive mistakes.

Indeed, there are, at this moment, few more striking places in England than Marlborough College. It cannot rival, of course, the religious calmness of Winchester ; nor does it aim at the crowded dignity of Eton : but already it far exceeds, in externals, the railway look of Rugby, the slovenly ruggedness of Harrow. Strictly collegiate in character Marlborough is not, and never can be, in the old ecclesiastical acceptation of the term : but an artist would have made it what Mr. Blore, into whose unhappy hands the buildings have fallen, has not had the feeling to achieve. And the problem was a very interesting one. Given a solid structure of red-brick, with stone dressings, with a high roof and dormers, and with something of a foreign aspect, to fuse this, with its offices, into a College, and to group around it the necessary and peculiar collegiate buildings. For such was the core of the present Marlborough College : a handsome nobleman's house, probably of the date of the second James, formerly belonging to a branch of the protector Somerset's family, which passed into the possession of the Bruces, by marriage. The Bruces (now ennobled under the title of Ailesbury,) abandoned it, preferring to live in their neighbouring domain of Savernake, a sylvan Arden, of some twenty miles in circuit, which has the peculiarity of being the only English forest in private possession. At length this château, for it has much the look of one, became an inn : and, as the Castle at Marlborough, was one of the very few English inns on which we could look with national pride : and many of us remember the stately hostel, the pride of the "old Bath road," with its grotesque pleasaunce of clipped yews—its mount, which has been claimed by Colt Hoare, and Stukely, as a British barrow, all but rivalling Silbury Hill, and for which others have as stoutly vindicated the reputation of being the keep of a

Norman castle—its enormous court-yard, its massive oak stair-case, its terraces and rookery, and the silver Kennet backing the whole. Even in this state, the offices and outbuildings had already traced three sides of an irregular quadrangle.

On the break up of the old roads, consequent upon the railways, Lord Ailesbury was glad enough to dispose of his dismantled inn to the Council of Marlborough School, for the education of the sons of the Clergy; since incorporated by charter. An artist of true feeling, with these most promising materials, would not have sought to travestie this into a fourteenth century College; but he would have produced what we can quite believe a first-rate French Jesuit House to be. He would have studiously tried to preserve the *motif* of a College: he would have melted the buildings: he would have connected and harmonized them. Now we hold the absence of a quadrangle to be all but fatal to the collegiate character. Mr. Blore has missed this idea. He has stuck down his buildings anyhow, or rather, nohow. He has repeated the original pile twice to its right and left, and once at a considerable distance: but then it is the original pile shorn and starved—with its deeply cut cornice dwarfed, and its dormers pinched, with staring blue slates instead of the richly tinted tiles of the original. Deal serves, where oak ruled—and instead of the château we get to think of the factory. These new buildings are inartificially hooked on with very breezy arcades, and each of the four or five massive piles is only redeemed from positive meanness by some fantastic chimneys, crowned with a gilt rod. Mr. Blore has entirely lost what the centre displays—a charming depth of shadow and boldness of contour.

The hall, which is sufficiently large to dine the 500 boys at once, has really something of a collegiate character: it has a dais and high table, and in spite of its railroad-station construction, with cast-iron piers,—for it consists of, so to say, nave and aisles,—in spite of its common tie-beam roof, and its oak-panelling, executed in brown-wash on a plaister wall, its size redeems it from absolute meanness; it is a wonder, that being the work of Mr. Blore, it is not worse. The exterior, however, by no means shows what the building is.

Besides all this, there is a scattered heap of buildings—school-rooms, class-rooms, covered play-grounds and courts, and a detached laundry, which, being furnished with one of the new steam apparatuses, has a tall chimney shaft, cleverly worked out with a sufficient suggestion of the campanile character to be graceful without being altogether a pretence.

Indeed, whatever it is,—(it is certainly not the new buildings; which, taken either separately or connectedly, will not bear a moment's criticism)—but there is something about the whole mass of the domestic buildings, perhaps its disjointed and broken outline, which always has some degree of the picturesque; perhaps the decided and very characteristic centre, the old mansion itself, with its peaks and sharp returns, the influence of which Mr. Blore could not entirely escape from, though he has done his very best in that way; perhaps the enormous mass of the whole establishment—perhaps the rookery and the rooks, and their ancestral elms—perhaps our own good temper—or, more likely than all, the great success of the institution, and the kindly

influence, for already there is a *genius loci*, which presides over every part of it; be the cause what it may, we must repeat, that Marlborough College is a very striking whole indeed; it is a place by no means to be forgotten. And even yet its external features may be to a considerable extent redeemed. Mr. Blore, as we have remarked, has thought proper to throw, or rather to leave, all these buildings, which enclose a large gravelled play-ground, open to the road: the quadrangle, so to say, is completed by a shabby wall, an extemporaneous fives'-court, and iron-rails. Now as unquestionably more room will some day or other be wanted, a good seventeenth century red-brick solid screen, for masters' houses, &c., to complete the quadrangle, and to give privacy to the establishment, with its porter's lodge, and clock and bell-tower, both at present desiderata, would remedy much of the present unconnected character of the buildings. If our advice ever reaches the Council of the College, or those who form its building committee, we entreat them to complete the quadrangle, and to build a solid gate-house.

We have reserved to the last what is the chief and redeeming element of the College buildings—the Chapel. And in our criticisms, we must very emphatically announce, that nothing can exceed our respect for the spirit and energy and true feeling which have animated throughout the governing body of this institution. They have been liberal to an excess of expenditure; their only wish has been to make the institution perfect—and perfect in an incredibly short time. Now it seems to be a Divine Law, that perfection is a slow matter. Even money will not buy it; growth is its condition. Posterity itself has its distinct claims; and it is lack of faith which superciliously will do nothing, until, in our own judgment, all is done completely. Still it was a generous, if misapplied, feeling which prompted the Council—not a little, we believe, from their private resources—to determine not only to have a chapel, but to have that chapel at once launched in a state of completeness. This was exactly the sort of idea for Mr. Blore to fall in with: he would build a cathedral, of a sort, for £5000. And so this College Chapel, for a want of a few drafts on posterity, has just that amount of sham and unreality which no artist, who revered his profession, or his immediate work, would have been guilty of.

The Chapel in site seems very much to proclaim itself an after thought. It is hitched into a corner of the play-ground, standing at right angles to nothing, and at wrong angles to everything. It must, we suppose, orientate to a hair's-breadth, for no other reason can justify its standing on such an ideal line. It is Middle-Pointed in character, with a very tolerable pitch of roof, eight bays in length, with four angle turrets, and a miserably insufficient bell-turret, with a bell so ridiculous, that it cannot be heard within the College walls. The exterior, though common-place and stiff, has no noticeable mistakes; the porches are much too shallow; there was no need of both a north and south porch; and a west door has been added, we suppose, for the very purpose of welcoming the cutting winds from every quarter of the bleak downs. The windows are much too large, and come down too low, and the tracery is weak, and the monials thin. The pinnacles are exceedingly unsatisfactory, both in detail and proportion. But the

mass is on the whole good and dignified ; though the building being quite detached, fails in that lesson which College Chapels ought to convey, that religion is part and parcel, not an isolated element, of the workcarried on around it.

In the interior the boys are seated on five tiers of seats stretched all but the whole length of the chapel : the upper row has in parts some elbowed recesses, which are something like stalls, for the masters. The ante-chapel is formed by a vast organ gallery, displaying on its lower face the returned stalls for the head master and others. Above these are the ordinary ranges of seats, on the charity-children-gallery plan of London churches, reaching nearly up to the roof for the matrons and college servants. The altar-rails actually enclose less than one bay for a sanctuary. The base-mouldings, stringcourses, and hoods are all run in cement, a fact of which those on the spot are not aware. The altar is of a most preposterous size—we should think nine feet long—and is fitted into a strange recess compounded of a fireplace and Easter sepulchre ; consequently the sideboard aspect predominates. It is correctly vested with frontal and superfrontal ; and possesses some beautiful plate of an exquisite character, the munificent gift of one member of the council.

The sanctuary wants elevation and depth, and its east end is disfigured with the commandments, &c., done under sham plaister hoods of an egregious size. The chairs, two in number, stand sedilia-wise on the south side. There is a good eagle lettern,—one of Mr. Butterfield's, we presume,—brass on an iron stem, from which the prefects read the lessons.

The organ gallery to a minute observer is really a curiosity : it is six tiers deep, or rather, high. It presents every variety of architectural immorality both in construction and ornament : in one place it has wooden corbels to imitate stone ; in another, by way of compensation, it has a series of plaister cieling jointed out to present the mockery of a wooden roof planking. Then there is a sham wooden arcaded hood over the windows—(terminology fails to describe that which art never contemplated.) The floor is nicely tiled.

We think we have said enough to vindicate our thesis, that the best intentions on the part of the founders have been marred by Mr. Blore's incapacity, or rather a good result has only been postponed. It is very easy to space out a dignified sanctuary, very easy to put in good oak fittings, very easy to re-model the organ-loft, which at present looks more like a minstrels' gallery in a secular hall than any ecclesiastical screen-work, very easy to build a dignified bell-turret ; and it is possible to replace all the plaister and cement of the interior with Caen stone. As for painting and gilding, we are glad to hope that they will have to be postponed to a more immediate remedy of the unrealities which we have pointed out.

Marlborough College has, as it ought to have, a privilege which its elder sisters on the Thames and the Itchen have relinquished. Twice every day is the whole school assembled at the morning and evening prayers of the Church. The punctual attendance of all the masters, the voluntary presence of so many of the household officers, the reverent

behaviour of the boys, make this a sight which few who have witnessed it can forget : and the unspeakable advantages of this rule to the school it is impossible to magnify. On Sundays and holidays a promising choir, formed from the boys and officials, say the office chorally. The boys are also formally catechized every Sunday by the head master. The masters preach once in turn; the head master taking all the overplus sermons. It is a matter of some regret that the Morning and Evening Prayers are slightly mutilated, so slightly that probably not five minutes are gained in the way of time, while no corresponding advantage in any other respect is obtained. We are quite aware that this order has received episcopal sanction ; and we frankly admit that colleges and religious foundations might reasonably claim a local use and their own offices ; but the omission of a few prayers from the common daily office, while it suggests slovenliness, and is bad as precedent, cannot be said to constitute anything equivalent to a local use ; which we admit that such a school does require.

An excellent library, with good oak fittings, has been formed by throwing two large rooms of the old mansion together ; a little rearrangement of the cornices, by the bye, is needed in it. To this library the trustworthy boys have access, under certain regulations ; and we were glad to see a good collection of books rising upon the foundation of a thousand volumes, the gift of another liberal member of the council. Marlborough College is a place, on the whole, which makes one thank God, and take courage.

REVIEWS.

Elevations, Sections, and Details of Strixton Church, Northamptonshire.

By EDWARD BARR, Esq., Architect. Oxford and London: John Henry Parker.

THIS is a volume in continuation of a series of working-drawings of "model churches," published some time back by the Oxford Architectural Society, among which were Shottesbrook, Wilcote, Oxford S. Giles, &c. The Society has since that time, we understand, parted with the copyright of the series to Mr. Parker, and now possesses no interest whatever in them. This volume, however, in appearance exactly resembles those formerly published, as though it were intended to give the impression that this, like those, was published under the Society's auspices. This would be the more reprehensible, as a proposal was actually made to the Committee of the Oxford Architectural Society to lend the sanction of the Society's name to the book, which the Committee refused to do, not considering Strixton church as a good model for modern imitation. In this judgment we most heartily concur. We have always been rather averse to the system of publishing "model churches," leading as it eventually must do to the stereotyping of one church whose cheapness is probably its principal, if not (as in this case) its only recommendation, all over the country. When will architects learn that there is much more than they are aware of in

adapting a building to its destined site, and that if an old church looks peculiarly natural and beautiful in a country village, it will for that very reason look ugly and modern if placed in the suburbs of some large manufacturing town? In the case now before us we see a First-Pointed church of a singularly rude and countrified appearance, lighted on the south by three couplets of lancets, on the north by a couplet in the chancel, and two single lights in the nave, with an eastern triplet, above which is a quatrefoil. There is no tower, but a very small and plain belfry, at the west end. The whole affair is as simple as it can well be, placed in a rural district, with a population of only fifty-five. We pity the Clergyman who, on Mr. Parker's advice, may reproduce it in some unnatural situation, and pack two hundred people into it. The church is by no means of satisfactory appearance in its present condition and site, stuck down elsewhere it would probably look hideous. We must not omit to add that the architect who prepared the drawings has taken fright at the belfry, which, though plain, and by no means pretty, yet is strictly in character with the rest of the church. He has accordingly added on a folding leaf a "suggested bell turret and spire," which perfectly succeeds in giving a thorough "modern Gothic" air to the whole building. Visions of plaister of Paris and patent cement are suggested by its very appearance. Prim, stunted, and unnatural, it is totally unsuited to this church, or to any other one except one of the "Early-English Episcopal Chapels," which were the pride of architects twenty years ago, and we had hoped received their death-blow from Mr. Pugin's "Contrasts." We are glad to see our contemporary the *Builder* coinciding with our view of this book: although it rests its condemnation chiefly on the want of originality, which the stereotyping this design implies.

The Town: its Memorable Characters and Events. By LEIGH HUNT.
2 vols. London: Smith and Elder. 1848.

OUR recollections of the original papers on the streets of London, now collected by Mr. Hunt into the two elegant volumes before us, had led us to expect them to be much more topographical and antiquarian than we find them. They are thus much less fitly included within the proper scope of our review than we anticipated. But at the same time, while Mr. Leigh Hunt's innumerable anecdotes about actors and preachers, gallants and writers, and every kind of notabilities are addressed to a much wider audience, there is not a little in his agreeable disquisitions which will be instructive and amusing to an ecclesiological reader. For it must often have been an object of interest to an intelligent Londoner to recall, as far as possible, the former aspects at various epochs of the mighty city which exhibits now so few traces of real antiquity. We never indeed found a Londoner fail to be pleased with an attempt to picture S. Giles in the Fields, while it was still in the country, or to imagine Fleet Ditch as navigable from Holborn, and to trace it upwards to its source, a prattling brook amid green meadows. Upon one who is an ecclesio-

logist in addition, the memory of the ancient cathedral, abbeys, and parish-churches in London exercises a stronger spell. We have in our former volumes endeavoured ourselves to point out the few remaining traces of "Ecclesiological London."

We regret that Mr. Leigh Hunt is not nearly so instructive on this subject as he might have been. Still he devotes a good many pages to the description of old S. Paul's, its treasury, its boy-bishop, S. Paul's School, and Paul's cross. We quote the following curious passage (and applicable to these times), from a sermon of Latimer's, preached at Paul's Cross. "The citizens of Raim," said he in a sermon in Lincolnshire in the year 1552, "had their burying-place without the city, which no doubt is a laudable thing; for no doubt it is an unwholesome thing to bury within the city, especially at such a time when there be great sickness, and many die together. I think verily that many a man taketh his death in Paul's churchyard, and this I speak of experience; for I myself, when I have been there on some mornings to hear the sermons, have felt such an illfavoured unwholesome savour, that I was the worse for it a great while after; and I think no less, but it is the occasion of great sickness and disease." (Quoted in *The Town*, vol. i. p. 52. Note.)

Mr. Leigh Hunt thinks that the original open area round S. Paul's was bounded by the streets which still bear such ecclesiastical names. Of these he says:—"There is Creed Lane, Ave Maria Lane, Sermon Lane, Canon Alley, Paternoster Row, Holiday Court, Amen Corner, &c. Members of the cathedral establishment still have abodes in some of these places, particularly in Amen Corner, which is enclosed with gates, and appropriated to the houses of prebendaries and canons. Close to Sermon Lane is Do-little Lane; a vicinity which must have furnished jokes to the Puritans. Addle Street is an ungrateful corruption of Athelstan Street, so called from one of the most respectable of the Saxon kings, who had a palace in it." (vol. i. p. 72.)

In speaking of the Pagan monuments in the present cathedral, Mr. Leigh Hunt has the good taste to remark that "the look" of Dr. Johnson (who "frequently attended public worship in S. Paul's") must have been "very different from the threatening and trampling attitude they have given him in his statue." (vol. i. p. 73.) In p. 33 there is a beautiful woodcut representing Old S. Paul's with Inigo Jones' west portico of the Corinthian order.

That some of Milton's exquisite descriptions of pointed architecture in his minor pieces were due to the impressions made on his mind, while a scholar at S. Paul's School, by the glories of the neighbouring cathedral, has often been pointed out. Mr. Leigh Hunt adds: "At the back" [i.e., at the east end, where S. Paul's School still stands] "of the old church was an enormous rose-window, which we may imagine the young poet to have contemplated with delight, in his fondness for ornaments of that cast; and the whole building was calculated to impress a mind more disposed at that time of life to admire as a poet, than to quarrel as a critic or a sectary." (vol. i. p. 61.)

We are glad to enlist Mr. Hunt on our side in various æsthetical questions: e.g., about the advantages of stained glass, (vol. i. p. 88,)

and elsewhere about fresco-painting, *à propos* of Sir James Thornhill's decorations in the dome of S. Paul's. The Temple church, of which there is a poor engraving, is not treated at such length as it deserves.

But we must end this notice, which is already longer than we intended it to be, again recommending these entertaining gossiping volumes to the idle hours of our readers.

The Monumental Brasses of England. By the Rev. CHARLES BOUTELL, M.A. Parts III.—XI. London: G. Bell.

WE are glad to say that the nine parts published since we noticed the first two numbers of this interesting series, justify the expectations we then indulged in. We believe that one more number, merely of letterpress, will complete the work, or at least a first volume. This part has not yet appeared, but we may in the mean time advantageously notice what Mr. Boutell has effected. It would be impossible for us to enumerate the many curious and valuable brasses here engraved; suffice it to say, that no archæologist in the way of science, heraldry, armour, or epitaphs, can dispense with the present volume.

But we will mention a few examples that struck us on turning over the parts before us, as being peculiarly interesting. A priest, with remarkably good drapery in the vestments, from Monkton in Kent, (Part III.)—Sir Robert Staunton and lady, from Castle Donington, Leicestershire—curious for the armour and the children, (Part III.)—the floriated cross, at Grainthorpe, Lincolnshire, standing on a rock surrounded by the waters of baptism, (Part IV.)—the coarse brass of Jenkyn Smith and his wife, from S. Mary's, at Bury S. Edmunds, (Part V.)—Thomas Rolf, sergeant-at-law, from Gosfield, Essex, (Part VI.)—the humble plain cross at Beddington, Surrey, to Margaret Oliver, a serving-maid, (Part IX.)—the singular plebeian effect given to the effigy of the woolstapler at Northleach, Gloucestershire, (Part X.)—the vulgar figure of Lady Tiptoft, from Enfield, Middlesex, (Part XI.)—and the canon, John Stodely, from Over Winchendon, Bucks, in the same part.

We must say, however, that we grudge every fresh engraving of brasses that have been already published. There are so many quite fresh examples to choose from,—which if not now engraved may perish before any record of them is taken,—that we regard it as a complete loss when any specimen that has been once honestly figured is re-produced.

We do not know whether this series has paid the heavy expenses that must have been entailed in bringing it out so beautifully. We trust so, however, and hope we may expect at least a second series from Mr. Boutell's well qualified hands.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE following new Members have been elected :—

Mr. A. Apaley, Ashford, Kent.

Rev. J. W. Astley, M.A., late Fellow of King's College, Rector of Chalton, Hants.

John Hall, Esq., 2, Argyll Place, Regent Street, London.

Herbert Plater, Esq., Merton College, Oxford.

William White, Esq., Architect, Truro.

Among the presents received is a volume entitled, "Förteckning öfver Kongl. Bibliothekets i Stockholm Isländska Handskrifter. Utgifven af Adolf Iwar Arwidsson," presented by Mr. G. J. R. Gordon.

The Tenth Anniversary Meeting will be held on Thursday, May 10, 1849, at two, P.M., in the Schoolrooms of Christ Church, S. Pancras, London: but further notice will be sent to each member.

The Abbé Chavin de Malan is engaged, in concert with M. Audin, in compiling a complete Digest of Christian Art, to be called *La Renaissance*. He proposes to give an analysis of this Society's publications in his work.

Not enough names have yet been subscribed to justify the engraving of the complete drawings of Heckington church by Mr. Place.

A Swedish artist, who has taken careful drawings of several of the Wisby churches, would publish them in lithography if he could get sufficient encouragement.

Coloured tracings of the remarkable frescoes lately brought to light in the church of S. Laurence, Broughton, Bucks—taken by Mr. Wombwell under the personal direction of the Rev. J. W. Irving, Curate of Broughton, and a Member of the Society—may be inspected in the Society's rooms, No. 78, New Bond Street. One sheet exhibits two large figures,—of an inferior style of art—of a Bishop and a female saint, perhaps S. Helena: a second a Pietà surrounded by various figures—which is supposed to represent, in a gross way, the participation of communicants in the Holy Eucharist; and the third (much mutilated) probably represented S. Dunstan. The last was noticed among Church Restorations in our last Number.

In the course of the restorations of Ludlow church, under the care of Mr. R. K. Penson, architect, a Member of the Society—a beautiful early Third-Pointed reredos has been discovered behind a classical altarpiece. The reredos is a series of niches, and retains a great deal of sumptuous polychrome. Behind it is a small chamber with a kind of "lychnoscopic" window, which will be a great crux to the speculators on these curious windows, and which will be hereafter more fully described in the *Ecclesiologist*.

The Committee take this opportunity of recommending the restoration of Kilpeck church, Herefordshire, to any who are in a position to contribute to its funds. The chancel and apse have been completed by the Rev. Archer Clive, the rector: the amount necessary for the nave is yet deficient by a comparatively small sum.

open season, scarce a Sunday passes without the receipt of one or more such offerings being announced from the *pulpit*, and the prayers of the congregation asked for. The following is what the Incumbent writes in answer to a request from me to be furnished with some account of these offerings of late years :—‘ All that I have been able to attain in this respect is a general account of the voluntary gifts to Bro church during the last ten years. A copy of this, made by the Curate, is enclosed. He, however, assures me, that among these gifts were some which came from *England*. In the mean time, in order for the future to establish more certainty and order in this point, I have arranged that the Sacristan of Bro church, from August of this year (1848), shall keep a list of all the said voluntary gifts, according to a form furnished by me, showing, 1. the day when the gift was left; 2. the sum; 3. the place whence it came, and how; and 4, if possible, the cause and object. As this man, as I have had occasion to observe at my last visit to Bro, keeps this list with great exactitude, I shall by this means be in a position next year, God willing, to give Mr. Gordon, in the month of August, authentic and full information respecting *dona votiva* to Bro church during the current year.’ I must add, that in the churchyard of Bro church there is a well, which it is said was anciently used for heathen religious ceremonies. This may or may not be, but in many churchyards in Gothland (as elsewhere, I believe) wells are found, and were of course used for holy baptism and other ecclesiastical purposes. The church of Bro itself, like every other in Gothland, is worthy of a scientific and detailed description, but which my short visit, even if I were duly qualified, would prevent me giving. However, I send you my rough notes on it, and rougher scratches of a few details such as they are, just to give you some idea of what is to be met with in Gothland, and in order that you may be able again to stir up the curiosity of ecclesiologists, who may have it in their power to travel.”

Mr. Gordon has also favoured us with a tracing from a drawing, by a Norwegian artist, of the beautiful Middle-Pointed east front of Stavanger Cathedral, in Norway.

A question has arisen among the Norwegian antiquaries, with respect to the original use of a detached building, which communicates, by a short vaulted passage, with the north-east corner of the choir of Thronddjem (Drontheim) Cathedral. It is now called *Kapitlet*, whence some suppose it to have been the ancient chapter-house. Others, however, consider it to be the ancient church of S. Clement, built by S. Olaf; and rest their assertion on the fact of its architecture being more ancient than the cathedral, and its being apparently mentioned as such in some Sagas.

The committee have received several communications from the New York Ecclesiological Society.

QUARTERLY MEETING OF THE EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE ordinary Quarterly Meeting of this Society was held at the College Hall, Exeter, January 18, 1849, Captain Locke Lewis, R.E., in the chair. The business of the day was commenced by the Rev. N. F. Lightfoot, one of the secretaries, reading the report presented by the committee. The report referred to the transactions of the committee during the preceding quarter. These, it was observed, had been unusually limited, there having been but three plans laid before the committee during the quarter. Two of the plans were for new churches; the other was for a partial re-seating and restoration of S. Nectan's, Hartland. One has a design for a new district church at Stoke Damerel, Plymouth, by Mr. St. Aubyn; the other for a chapel of ease at Dawlish; by Mr. Hayward; both of these designs were of the Middle-Pointed character. The report stated that the committee could speak most favourably of the plans, as well as of the manner in which the difficulties connected with the sites had been overcome. The site in the one case lies between two streets running nearly north and south, but not in parallel lines; while on the north and south sides the site is so confined, that flank windows are here impossible. The architect, (church accommodation being much needed), has made the east and west walls to follow the lines of the streets, and obtains light from the windows in east and west elevations. The site at Dawlish is on the side of a very steep hill; the consequence is, that the church had to be curtailed of its due proportions, as well as the porch. The third plan was by Mr. Mackintosh of Exeter, and here, through the instrumentality of G. Buck, Esq., Hartland Abbey, the few pews have given place to open seats, the chancel, and the windows throughout the church have been restored. Close pews do not disappear so rapidly as they should do, and yet the change that has already taken place is a very marked one; the occupiers of pews appear almost ashamed of them, and who has courage enough to defend them? The report referred to an application made to the committee for plans for small churches, in the behalf of the right reverend the Bishop of Newcastle, and it was added that a design of Mr. Hayward's for a small chapel near Tiverton, was forwarded to the bishop. That the report be adopted was moved and seconded by the Rev. Prebendary Scott, and Lieutenant Colonel Harding. The Rev. Prebendary Scott suggested that any working drawings that had been acted upon in England, might, with the consent of the several architects, be placed with the committees of the architectural societies, for the use of the colonial bishops, as far as that may be practicable. The Rev. G. Matthew was elected a member. Among the presents received was one by the Right Hon. the Lady Rolles, Warrington's Specimens of stained glass, &c. Several brasses were presented by Lieut. Col. Harding, Mr. Fozee, &c., &c. Rev. P. Carlyon then read a paper, prepared by Mr. Hewett, B.A., Trinity College, Cambridge, on the monumental and other decorations of S. Peter's, Exeter. After a vote of thanks to the Chairman, the meeting broke up.

NORTHAMPTONSHIRE ARCHITECTURAL SOCIETY.

THE Annual Autumn Meeting of this Society was held on Oct. 17, 1848, at Northampton. The meeting was presided over by the Marquis of Northampton. The room was decorated with architectural sketches, rubbings of monumental brasses, &c. The chairman, at half-past one o'clock, commenced the business, by requesting the meeting to proceed to the ordinary routine. The officers of the society were re-elected: the Rev. H. J. Biggs was appointed librarian, and the Rev. Heneage Finch was elected a vice-president of the society. At the request of the chairman, the Rev. T. James then read a Report, of which we give some extracts.

"In a review, lately published, of the several Architectural Societies of England, after bestowing praise, right and left, on the zeal and exertions of various provincial and diocesan bodies, it is quietly asked 'Whether the Northamptonshire Society is yet in the land of the living?' We are here in tolerably fair muster to-day to answer the question. And, if increase of number, and increase of work done, be any signs of vitality, the Architectural Society of this archdeaconry may congratulate itself in being not only in a state of very respectable existence, but in a most flourishing and vigorous condition of health. . . .

"The chief feature of the year to which attention must be especially called, is the great success of the spring meeting at Oakham. At that meeting, we were especially happy in the subjects of the papers read. We had each author strong in his own department. Mr. Bloxam on Monuments—Mr. Winston on Glass—Mr. Poole on the Church—Mr. Hartshorne on the Castle. The papers *in extenso* have since been published; Mr. Hartshorne's and Mr. Bloxam's in the last number of the 'Archæological Journal'—Mr. Winston's in the thirteenth number of our Churches. Such value did our committee attach to the last paper, that they incurred the expense of printing it as a sort of appendix to the description of Stanford church, and there can be no better beginning for a student of glass painting than to visit that interesting church with Mr. Winston's paper in his hand. . . .

"Mr. Green, who acted temporarily as secretary, has been requested to act as one of the permanent honorary secretaries of the society. He has kindly undertaken this office more immediately for the county of Rutland, and members are requested to transact all the local business of the district immediately through him. . . .

"Intimation having been given to the committee that the fine chancel of Rothwell church, which has remained for a long time in a sad state of neglect, was about to be placed in a perfect state of repair, and that every facility would be offered to the society to effect any further restoration of its merely decorative parts; it was considered that so fair an opportunity should not be lost of saving so interesting a fabric from its state of uselessness and disregard. There were circumstances which seemed to render this an exceptional case, and the committee, therefore, felt justified in appointing a sub-committee to superintend the restoration, and in voting the sum of £5 from the society's funds

in furtherance of the work; it being understood that the substantial repairs should be first effected in such a manner as to satisfy them of the correctness of the design. The sub-committee have twice visited the spot, and a report has been drawn up, recommending that such funds as are placed at their disposal be applied, in the first place, to removing the coats of whitewash from the piers and walls; restoring the woodwork of the handsome stalls, the stonework of the sedilia, and opening the closed windows of the clerestory on the south side. The woodwork of the new roof is now complete, and is most satisfactory in its execution.

"The plans for re-seating the church of Brampton Ash have been again before the committee. The rector and churchwardens having intimated their intention of employing Mr. J. G. Bland, a member of our society, to superintend the restoration, the committee have instructed him to make working-drawings for the seats, copied, with some slight improvements, from the ancient open benches existing in the church.

"They have also, pursuant to the resolution passed, on the application of the rector, had working-drawings made for the pulpit and chancel seats; the former copied from an ancient example in Thorpe Langton; the latter from the stalls at Rothwell.

"These will be available for any member proposing to restore the sittings of his church or chancel.

"A sub-committee, at the request of the rector, visited the church of Uppingham, to advise on the re-seating of it; and a plan drawn out by one of the secretaries, and agreed to by the committee, has been adopted by the parish. It embraces the entire re-seating of the nave and aisles with low open seats facing east, in place of the present high square close pews; the removal of the west gallery, the opening of the tower arch, and the placing of the organ within the tower. Such are the requirements of the parish, that the side galleries cannot, at the present, be dispensed with; but their hideous and cumbrous form will be, in great measure, diminished by their being thrown back behind the piers which they now conceal.

"A plan for the re-seating of Edith Weston church was also submitted to the society by the rural dean and rector of the parish. Its most objectionable feature—the want of a middle passage or alley—has been abandoned at the suggestion of the society. It is still hoped that other recommendations of the committee may be attended to, as the work is not yet in progress. But, at any rate, here also some advance has been made, in the removal of the gallery and high square pews, and the adoption of uniform low open seats throughout.

"The old Norman chapel of Hartwell being in a dilapidated state, and at the distance of more than a mile from the main body of the village, the perpetual curate and churchwardens applied to our society, requesting their opinion as to the best mode of providing more decent and convenient accommodation for the services of the church. A sub-committee of the society was appointed, and met the rural dean and parish authorities on the spot, and unanimously agreed to a report, approving of the suggested change of site, and recommending that as

much as possible of the old material, especially the Norman arcade now walled up, should be removed, and that the architect of the new building should be instructed to make his design in accordance with the remains of the old chapel so preserved. The parochial committee approved our report, and have entrusted the work into the hands of Messrs. Vickers and Hugall, the architects of the new S. Edmund's, in this town, to prepare plans in accordance with the suggestions of the society's committee.

"Perhaps it should be added, in order to prevent any misunderstanding of the general views of the society, that, in recommending the Norman style in this instance, they were solely swayed by the consideration of the existing remains of the old chapel being in that style.

"The same sub-committee also visited Ashton church, at the desire of the church officers, to examine the plan submitted by Mr. Hussey for the rebuilding of the tower. They were happy to be able to give their general approval of the plan, which substitutes a plain saddle-back tower for the present very poor and ruinous one; but they suggested several alterations in the details, some of which will be attended to, others, it is feared, set aside.

"Plans for a new church at Smeeton, in the parish of Kibworth Beauchamp, by Mr. Woodyer, were submitted by Mr. Bathurst, the rector. These met with the committee's general approval. The internal arrangements are most complete. No gallery; seats all open and uniform and facing east; the font against the south-westernmost pier, the vestry at the north-east angle of the chancel. The chancel, which has a screen and sedilia, is entirely reserved for the use of the clergy. The building of this church has already commenced.

"We rejoice, also, to have to notice the laying of the first stone of the new church at Braunston, an undertaking in which, notwithstanding some difference of opinion still retained, the committee continue to take a lively interest, and to sympathise with the Rector in having at length overcome the many difficulties he has had to contend with in the great object of rebuilding his church.

"In the new church now nearly completed at Cranoe the Incumbent has improved the internal arrangements, at the suggestion of the committee.

"A plan for the rebuilding of the north aisle of S. Giles', in this town, was laid before the society, in which they advised several alterations. The whole plan is, however, for the present in abeyance; but, in case of its resumption, the committee have reason to believe that their suggestions will not be overlooked.

"Among minor designs and restorations submitted to the judgment of the society may be mentioned that for a new reredos at Castle Ashby; and the base of the font of East Haddon, restored from one of the same date at Dodford, at the expense of the librarian. In this, as in greater matters, the society had recommended the copying an ancient model in preference to a new design, conceiving that, in the present state of architectural knowledge, the best, as well as the safest, way, is to follow precedent—'*stare super antiquas vias*'—to take their stand upon the old paths.

"Most interesting of all the plans laid before the society, as well from position as importance, is that of the new church of S. Edmund's, and the committee have great satisfaction in congratulating the inhabitants of Northampton, in the prospect of so handsome and church-like a building being raised in this town. As far as the drawings (which are now in the room) have been submitted, they have met with almost unqualified approval.

"Another step taken in the right direction has been the endeavour, lately made, to bring the society of this archdeaconry in more frequent and intimate connection with kindred societies in the neighbouring counties. Already proposals for joint meetings are before the committees of the Bedford Archaeological and Architectural Society and the Lincolnshire Architectural Society. We hope, before long, to meet the latter upon the common ground of Stamford; and we have good reason to expect that the Bedfordshire Society will meet us next spring, if we can fix upon a time suitable to both parties, at the interesting locality of Higham Ferrers.

"It has been suggested that the publication of the Rutlandshire Churches, a most interesting group, should be at once commenced, and carried on simultaneously with those of Northamptonshire.

"One design submitted to us has not mentioned, because it is one which the committee has not yet had sufficiently before them, and which, being new in idea and practice, requires considerable deliberation both as to its principles and details. It is the plan for a schoolroom, which may be licensed by the Bishop for Divine service. The plan is by Mr. Butterfield, the architect of S. Augustine's, Canterbury, and it is submitted by Mr. Sandford, the Rector of Dunchurch. There is, in the chapel attached to the Bedehouse at Higham Ferrers something that probably will greatly assist us in solving this difficult problem, and it is hoped that the examination and discussion of the plans may be reserved for our spring meeting there. In the mean while, the attention of members of our society is invited to the practical question which, in these days when churches are wanted faster than they can be built, is of daily increasing importance, 'What is the best form of building, which being used ordinarily as a schoolroom, may either temporarily or occasionally be used also as a chapel for Divine worship under the Bishop's licence?'

"Attention also should be called to another subject closely connected with this, 'What is the best form of a workhouse chapel where a distinct building cannot be erected?' This is more satisfactorily answered, by the plan of the Higham Ferrers Bedehouse (which, on a small scale, may be seen in an early number of our Northamptonshire Churches.) There a small chancel, as it were, is built out for the ministering clergy, while the congregation are placed in the chamber that served them, it is believed for 'bedroom and kitchen and parlour and all.'"

The Rev. H. Rose then read a paper "On the Architectural State of the Town of Northampton before the Dissolution of Religious Houses, with especial reference to existing churches."

The Rev. W. Thornton then read a continuation of the paper on Early Painted Glass, which he commenced at a former meeting. Taking up his subject at the point at which he left it on a former occasion, he proceeded to describe the progress of glass painting in the sixteenth century in France. Between 1520 and 1530, France could boast of a greater number of glass paintings than any country at any time. Rouen itself had nine artists, who availed themselves of the influence of Italian art in its application to glass painting. In Beauvais cathedral many of the designs were from the pencil of Raphael and Giulio Romano. Mr. Thornton described the collections at Rouen as extremely valuable. The churches of S. Godard, S. Eloi, and S. Patrice were so rich as to leave the student nothing to desire. Lillebonne, Elbœuf, Caudebec (for a fine specimen in the cinque cento style,) Coutances (the church of Notre Dame de bon secours) Bayeux, &c., were also cited as containing remarkable and beautiful specimens of the art.

The Rev. G. A. Poole then read his paper "On Brixworth church, especially on its Saxon Remains." He opened by remarking upon the singular deficiency of churches of the Ante-Norman period, certain as it was that in the time of Edward the Confessor churches were more numerous in proportion to the population than at the present day. Mr. Bloxam reckoned only sixty-four of our churches as containing any traces of Saxon work. It was a favourite hypothesis to account for their destruction by the ravages of the Danes, but he could as soon believe that the Danes built a thousand churches as that they destroyed them. They should remember too that whatever the Danes destroyed, the Saxons restored; if they took one part of the story, they must take the other. He believed the truth to be, that the destruction was effected by the desire to introduce newer work. Brixworth he described as one of the most extensive specimens of Saxon architecture in England, and remarked that it had never been fully and correctly described. Rickman's was far from correct, and Britton's was not much more so. The ground plan, which he dated about 700, showed a nave, aisles, choir, apsidal presbytery, and west tower. The aisles have been wholly removed, but the plan remains. Rickman describes the apse as Norman, but there could be no doubt that it was Saxon. Mr. Poole observed that the fact of the original fabric having been destroyed and repaired also in a Saxon era was very well marked. It is impossible however, to make the detail of the lecture intelligible to the general reader without the aid of the many clever drawings by his own hand, with which Mr. Poole illustrated his subject. The material of which the church is built is chiefly the oolite of the neighbourhood, with a great number of Roman bricks, supplied probably from a neighbouring encampment, used partly as rubble and in part systematically in turning the arches. In only one place the Roman mortar adheres to the brick, whence Mr. Poole inferred that they had been submitted to the kiln, before being again used, for no manual labour could separate the tenacious cement of the Romans from the brick. Frequent patches of herring-bone masonry occur throughout; but no long-and-short work. In the interior there is a good Third-

Pointed roodscreen. A curious reliquary had been discovered, and was here for inspection. The font is poor; probably debased. Mr. Poole closed by intimating that he hoped to meet a party next day at one o'clock at Brixworth, with a view to a survey of the actual edifice, Mr. Watkins having made some excavations by which the ground plan was exposed.

The Rev. C. F. Watkins said, that many years ago he had been convinced that Brixworth Church had originally been built as a basilica, or after that model, and went into some details in support of his opinion.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first general meeting of the Cambridge Architectural Society for the Lent term of this year, was held on Thursday evening, Feb. 15th, the Rev. the President being in the chair. The following new members were elected:

F. S. Powell, S. John's College.

A. Hind, S. John's College.

A. Empson, Downing College.

In the absence of the Rev. the Treasurer, Mr. J. W. Hewett, B. A., presented the balance-sheet for the preceding term. He also read the following Report of the Committee for the past year.

"It is the pleasing duty of your Committee, before retiring from office, to present this their second Annual Report. They are enabled to do so with much satisfaction for the past, and great hopefulness for the future. The numbers of the Society continue to make a steady increase, and the additions to our library and collection have been both numerous and important. The meetings of our body have been well attended, there has been a regular supply of papers on subjects of interest, and the greatest harmony and good feeling appear to have universally prevailed. On all these things your Committee feel a pleasure to look back. Nor can they expect any other than a year of progress and success to lie open before the officers who will succeed them. The accession to our Body of the Regius Professor of Hebrew in this University, and the announcement they now are permitted to make, that the Lord Bishop of Fredericton has consented to become the first patron of the Society, may be taken as the happy auguries of our future career. This latter circumstance is an especial subject for congratulation, since that venerable prelate has long been distinguished for his services to the cause of Ecclesiology, and while Vicar of S. Thomas', Devon, was one of the chief founders and promoters of a kindred institution—the Exeter Architectural Society. He is now most willingly and actively engaged in the erection of a cathedral for his distant diocese, and the appeal which he made among us on its behalf last year will leave a lively impression on our memories, and excite our best endeavours that it be cheerfully and nobly responded to.

"Your Committee would venture to express a hope that the present

year may witness an effort on the part of the Architectural Societies in general to unite themselves under a metropolitan head, which, by means of some organ of mutual communication, might diffuse the results of local research, and save much of that time and trouble which is now expended in several independent pursuits of one and the same object. And they especially invite the attention, not only of their own members, but also of the Associated Bodies, to this important subject, and request the assistance of their suggestions and co-operation.

"Your Committee consider that it is one of the most important objects of the Society at present to afford every possible assistance to the practical study of ecclesiastical architecture. They therefore learn with great satisfaction that a series of lectures on this subject, of an elementary character, and illustrated with a number of large drawings, is contemplated by one of our members; and they hope that the good attempt thus made will be seconded by other elementary practical papers, and by excursions or field-days, so soon as the spring shall be sufficiently advanced. The propinquity of Ely cathedral, and the excellent character of the parish churches in this neighbourhood, afford most ample opportunity for the studies of the young ecclesiologist.

"Of external matters your Committee have little to report. Our former intercourse is maintained with the Societies at Oxford, Exeter, Aylesbury, and in London, to each of which we are indebted for some brotherly office; the Society at Bristol has received us into fellowship with itself, and an interchange of publications has been made. It is hoped that we shall be able this year to extend our relationships, as well as to increase the number of our corresponding secretaries.

"Your Committee have to acknowledge most thankfully the kindness and confidence of the Society, and to resign, with their best wishes for the prosperity of the Association, the offices which have been severally committed to them."

At the conclusion of this Report, Mr. C. P. Rowley, Magdalen College, moved "That the Rev. the President, on resigning office, do not leave the chair, but be re-elected President for the year." On this proposition being carried by acclamation, the Rev. the President expressed his thanks to the Society, and his willingness again to accept the office.

The election of the following officers was proposed by Mr. A. A. Headlam, B. A., Trinity College, and seconded by Mr. E. D. Kershaw, Trinity College.

VICE-PRESIDENTS.

Rev. Professor Mill, D.D., Trinity College.
 Rev. C. A. Swainson, M.A., Fellow and Tutor of Christ's College.
 Rev. T. S. Woolhaston, M.A., Fellow of St. Peter's College.
 A. J. Beresford Hope, Esq., M.P., Trinity College.

TREASURER.

Rev. J. Frere, M.A., Trinity College, Rector of Cottenham, Camb.

SECRETARIES.

Rev. W. Martin, M.A., Fellow and Tutor of Corpus Christi College.
 H. J. Hose, B.A., Trinity College.
 H. Craig, Trinity College.

CURATOR.

C. Smyth, Jesus College.

COMMITTEE.

F. C. Woodhouse, S. John's College.
O. W. Davys, S. John's College.
Hon. A. Gordon, Trinity College.
W. H. Plummer, Trinity College.
C. P. Rowley, Magdalen College.
S. Bentley, B.A., Trinity College.
W. H. Gurney, Trinity College.

The above were duly elected, and Mr. A. W. Headlam, and Mr. F. H. Lascelles, Trinity Hall, were chosen auditors.

The President proposed a vote of thanks to Mr. J. W. Hewett, through whose exertions the Society was originally founded, and who had continued secretary from its first establishment until now, when about to leave the University; and also to Mr. A. W. Franks, of Trinity College, a member of the Committee from the first, who had enriched the Collection of the Society by several presents, and was also about to leave. The thanks of the Society having been given by acclamation, Mr. Hewett and Mr. Franks returned thanks, and Mr. Hewett was elected Corresponding Secretary for the County of Sussex, in place of the Rev. F. Spurrell, late of Newhaven.

After several presents had been accepted, Mr. O. W. Davys, S. John's College, read an interesting paper "On the situation of the tower in Churches."

The Rev. F. Spurrell, B.A., Corpus Christi College, read a paper describing the History and Architecture of the church at Barton, near Cambridge, and expressed a hope that his attempt might incite other members of the Society to read similar accounts of the neighbouring churches.

After the thanks of the Society had been accorded to Mr. Davys and Mr. Spurrell, as well as to the donors of the presents received, the meeting separated.

The second general meeting was held on Thursday, March 1st; the Rev. the President being in the chair.

The following gentlemen were balloted for, and elected ordinary members:—

W. H. Harrison, S. John's College.
H. E. Pellew, Trinity College.
W. C. Bromhead, Trinity College.
J. Benson, S. John's College.
C. B. Marlay, Trinity College.
A. Newton, Magdalen College.
F. H. Cope, S. John's College.

Mr. Gurney, Trinity College, presented the "Baptismal Fonts," published by Van Voorst, and the Hon. A. Gordon, Trinity College, gave an impression of the Diocesan Seal of Salisbury.

A rubbing of the brass of Robert Brassie, Provost of King's College was received from Mr. Franks, and one of James Stanley, Bishop of

and Warden of the Collegiate church of Manchester, from Mr. Craig, who read a brief account of that foundation.

A conversation ensued on the subjects of Seals and Fonts, in the course of which the Rev. the President reminded the members of the great ecclesiological value of ancient seals.

Mr. Rowley, Magdalene College, described a curious font in Jersey, having a small basin for the chrisam left projecting inside.

After an account from the Rev. the President of the present state of Kilndown church, Kent, as re-arranged and decorated by A. J. B. Hope, Esq., M.P., the meeting separated.

The third and last meeting for the Lent Term was held on Thursday, the 15th March; the Rev. the President in the chair.

Mr. C. B. Penrice, Trinity College, was elected an ordinary member.

The Rev. Professor Mill, D.D., who was present, kindly consented to be one of the Vice-Presidents.

The Rev. the President read a letter from A. J. B. Hope, Esq., who intimated his acceptance of a similar office; and much regretted he had been prevented from attending that evening.

Mr. Lush, B.A., Corpus Christi College, read a paper on the "Ecclesiastical Arrangement as contemplated by the Prayer Book."

Mr. C. P. Rowley, Magdalene College, presented to the Society, on behalf of Mr. G. D. Rowley, B.A., Trinity College, some interesting lithographs of frescoes in Eton College Chapel.

Mr. J. W. Hewett, B.A., Trinity College, and Corresponding-Secretary for Sussex, laid on the table the last number of the "Anastatic Sketches."

Presents were also received of the impression of a curious seal from Mr. F. C. Woodhouse, S. John's College; and the "Manual of Heraldry," published by How, from Mr. H. J. Hose, B.A., Trinity College.

The thanks of the Society having been awarded to Mr. Lush for the paper he had read, and to the donors, the meeting separated.

The next meeting, which will be the first in the Easter Term, is appointed for the 14th of May, at two P. M.

ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

At the monthly meeting of the committee, held in Aylesbury, on Thursday, January 4, 1849, the treasurer (T. Tindal, Esq.) being prevented by illness from attending, G. L. Browne, Esq., hon. sec., produced the accounts of the society for the year terminating December 31, 1848.

The Domesday Book relating to this county, ordered for purchase at the last meeting, was produced and examined.

The Rev. E. Elton consented to the request expressed at the last meeting, that his remarks on the practical benefits of Architectural and Archæological societies be distributed *gratis* among the members.

The Rev. A. Baker, hon. sec., read several letters which he had received on various subjects connected with the society.

Attention was called to the excellent engraving of the Upper Winchendon brass, John Stodely, canon, A. D. 1505, contained in the December number of Boutell's "Monumental Brasses," of which a rubbing was sent to the editor by this society.

The Rev. A. Baker presented from the author, the Rev. R. E. Batty, a copy of his paper on Baptismal Fonts, now published, with lithographs of the Norman Fonts at S. Mary's, Aylesbury, S. James's, Bierton, S. Mary's, Drayton Beauchamp, and S. Nicolas', Great Kimble. Mr. Baker regretted that the fonts had not been copied by the lithographer upon the same scale, for that the plates of those at Aylesbury and Great Kimble would give at first sight an erroneous idea of their comparative size, which, as appeared from the annexed statement of dimensions, was very nearly equal. This also gave an appearance of inaccuracy in the details explanatory of the illustrations, which had been furnished by himself from notes taken in the churches, irrespective of these drawings.

The committee expressed their thanks to Mr. Batty, and voted £1 out of the funds of the society towards defraying the expenses of the publication.

On Thursday, February 1st, this Society held its fifth Quarterly Meeting at Aylesbury; T. Tyringham Bernard, Esq., of Winchendon Priory, one of the Vice-Presidents, in the chair.

G. L. Browne, Esq., Hon. Secretary, opened the proceedings with a brief statement of the Society's accounts for 1848, and of the transactions of the Committee since the last Meeting. He congratulated the Society on the continual accession of new members, and on the interesting communications and numerous presents, which were from time to time received by them. He submitted the following names, proposed at the last Meeting, for election: Rev. H. Almack, D.D., Rector of Fawley, Bucks; as an Ordinary Member; James Park Harrison, Esq., Architect, London, as an Honorary Member: both of whom accordingly were elected.

The following new names were then proposed: F. C. Woodhouse, Esq., S. John's College, Cambridge; Layton Lowndes, Esq., Morvike Hall, Staffordshire; F. Roe, Esq., S. John's College, Cambridge; Rev. Charles Mayor, Curate of Wavendon, Bucks; Mr. W. Pickett, National Schoolmaster, Aston Clinton, as Ordinary Members; E. B. Lamb, Esq., Architect, London, as Honorary Member; to be balloted for at the next Meeting.

It was suggested, that it would be an honour and a benefit to the Society, if Mr. J. Y. Akerman, the Numismatist, to whom the Society was already so much indebted for several of the most useful publications in its library, would allow himself to be enrolled as an Honorary Member; and on the motion of G. L. Browne, Esq., that the ordinary ballot be dispensed with, he was elected by acclamation.

The Rev. B. Burgess presented brass-rubbings from the parish

church of Slapton, of Sir Thomas Knighton, Priest, in Eucharistic vestments, with chalice and wafer, A.D. 1529, Reginald Mauser, (?) Priest, half-figure, A.D. 1462; and James Tornay, Yeoman of the Crown to King Henry VIII., and his two wives, A.D. 1519. Mr. Burgess called attention to a mistake made by Mr. Boutell in his *Monumental Brasses*, where he gives the inscription of this brass thus: "James Tornay, late *Keeper* of the Crown." The removal lately of a piece of wood, which covered the end of the brass, now shows distinctly the word "*Yeoman*."

The Rev. A. Baker exhibited the golden armilla, found in the autumn of 1848, in the parish of Wendover, in this county.

The Rev. E. Elton stated that the Committee for the restoration of S. Peter's, Quarendon, had appointed E. B. Lamb, Esq., architect of the intended work, and that subscriptions were gradually dropping in.

Mr. T. Field exhibited a brass coin of Antoninus Pius, discovered at the commencement of the present year, at Little Kimble, in this county.

A drawing of the Memorial Cross lately erected by Lord Nugent, at Lilies, after a design by N. J. Cottingham, Esq., architect, and worked by Messrs. Thompson, of Aylesbury, members of this Society, was exhibited. Also the working drawing of a font, designed by G. G. Scott, Esq., a member, to be presented by another member to the parish church of Sandbach. This again was entrusted to Messrs. Thompson.

The Rev. R. E. Batty exhibited a curious moulded stone ornament, like the model of a font, but with a small deep orifice, which had been brought up by a water-dog from the bed of the Isis, near Osney. It appeared to be a candlestick, of no very ancient date, which may have been fixed upon some rail or screen, or at the corner of a staircase.

The Rev. W. J. Burgess exhibited the plans of a Parsonage House, which he was about to build at Lacey Green, near Princes Risborough, in this county.

The following papers were then read to the meeting:—"Some notices of the early usages of Heraldry, with particular reference to the Armorial bearings of the Cheney Family," (with numerous illustrations,) by the Rev. W. H. Kelke, Rector of Drayton Beauchamp; "On the importance of Uniformity in the Arrangement of Parish Churches, &c.," by the Rev. F. Cox, Perpetual Curate of Upper Winchendon; "Hints for Improvement in the architectural character and arrangements of Parsonage Houses," by the Rev. A. Baker.

The meeting separated, after a vote of thanks to the chairman.

NEW YORK ECCLESIOLOGICAL SOCIETY.

PURSUANT to notice, the members of the Society met in the school-room of S. Paul's Chapel, on Monday evening, Jan. 8, 1849, at half-past seven o'clock. The Rev. Dr. Forbes, President of the Society,

being absent, the Rev. Dr. McVickar, Senior Vice-President, took the Chair.

The Minutes of the last meeting were read, amended, and approved.

The Report of the Committee was then read by Mr. S. Cox, Jun., one of the Secretaries, and on motion was accepted.

It appeared from this Report that the Right Rev. the Bishops of North Carolina, Fredericton, and South Carolina, have been admitted patrons, and eight ordinary members elected, in the recess of the society.

The Rev. Dr. Muhlenberg then read an interesting paper on "The means of improvement in Church Music." Church music, he said, might be divided into three branches: chanting, metrical psalmody, and anthems. Chanting was by many supposed to be impracticable but for trained choirs; and here Dr. Muhlenberg enlarged upon the many inconveniences and annoyances of choirs, as at present managed; especially as regards the employment of those who are merely professional persons, and are hired to "profane the service of the sanctuary." The beautiful intricacy of the anthem might resemble the richness of Gothic tracery, but it ought not to exclude the massive chorus of the congregation; nor should the choir bid the people be silent, when the Priest had just said to them "Praise ye the Lord;" nor was it right that the only response to this stirring appeal should be warbled gently from a quartet in the organ loft. He advised meetings of the congregation to be holden for the express purpose of practice, and that this practice should begin with reading. They should become accustomed to the sound of their own voices, and speak out with a full round tone, for it was ridiculous to be talking about an accompaniment of "trumpets and shawms" to praises pronounced only in a smothered whisper. It should not be the ordinary conversational tone, but more elevated, more devotional. The congregation should be practised in reading until they read well together, making the pauses in good time, and beginning and ending together. Their clergyman was their best instructor thus far. They should next proceed to practise this reading on one note, chanting in monotone. This is what is commonly called intoning the service, there being but a slight inflection at the close. Thus much once accomplished it would be easy to master the rest of the cadence to our ordinary chants. In answer to the question "Is this practicable?" he could reply, "It has been done!" It required labour, zeal, and perseverance, as did everything good; but it was possible. He recommended reviving, to some extent, the office of parish-clerk, to lead the congregation in singing. But if the laity would not take an interest in the matter, all labours would be as useless as to strike the keyboard of an organ when there was no wind in the bellows to fill the pipes! The Gregorian chants in common use among us were not in their ancient form. They were originally composed on the syllabic basis; *i. e.* one note was intended to be sung to one syllable,—neither more nor less; an arrangement much better suited to the genius of the Latin than of the English tongue. In English its effect was too grave and severe. He thought the English chant preferable. It was more varied and lively, yet there

was nothing light or trivial about it; it was purely ecclesiastical. It could be called our peculiar Church song, for it was almost exclusively confined to our Church. He did not see why the English Catholic should not have his peculiar music as well as the Roman Catholic. It had sprung from our English Psalter; yet it was as applicable to verse as to prose.* The choir, he said, should be placed on the floor, so that they might be in reality a part of the congregation; and the organ should not be at the west end of the nave, but near the chancel, the better to inspirit and sustain the voices of the congregation. The entrance to the choir could thus be through the vestry room, which would be a good way to prevent the intrusion of improper persons. As to the number of chants to be used, he thought it would be quite sufficient to have three for each canticle, one of which should be jubilant, one penitential, for days of fasting and humiliation, and one for ordinary days. Too great a variety should be avoided. Antiphonal chanting he strongly recommended, either performed by two parts of the congregation, or by the minister and the people, all always joining in the Gloria Patri. The present mode of reading was in reality only the remnant of the old antiphonal chanting. In the ancient antiphonal singing of the Temple Service, each verse was divided, the latter half being the response to the former, thus following the parallelism of thought which is the leading characteristic of Hebrew poetry. This gave far greater life and animation than our mode, which however has the authority both of the English and Continental usage. He recommended the employment of boys' voices. But the boys should be selected from the parochial schools and religiously trained, so as to avoid the desecration of the service so frequent in English cathedrals. As to metrical psalmody, Dr. Muhlenberg thought that some were so zealous for chanting as to be in danger of unduly disparaging psalmody. He enlarged on the charms of rhythm and poetry, the use of which he declared to be Catholic according to S. Vincent's rule of "*quod semper, ubique, et ab omnibus*." Chanting had more of life and animation, but the other had greater majesty and volume of sound. He eulogized Luther's grand chorales, and their great influence in accomplishing their author's work in the Reformation. There should not be too great a variety sought for, and it would be well if particular tunes could be associated with particular words. He deprecated the use of the light and undignified tunes so popular in our time, but said that the proper remedy was to reform, not to abolish, psalmody; to restore the grand old chorale. Besides, it was impossible to banish it, even if we would. The people would not give it up. The Psalms were doubtless better in prose, and Hymns were the proper things for this branch of Church music. He thought it a great pity that many of the metrical hymns of the Breviary had not been (like the *Veni Creator Spiritus*) translated into our Prayer Book as well as its Collects. Dr. Muhlenberg here broke off his remarks, stating that he had been compelled to neglect some branches of the subject for fear of trespassing too long on the attention of the Society.

* [We need scarcely say that we strongly dissent from the views here advocated by Dr. Muhlenberg, with respect to the Anglican style of chanting.—ED.]

A resolution of thanks to Dr. Muhlenberg, for his able and interesting paper, was passed; and, on motion of the Rev. Dr. Vinton, of Brooklyn, he was requested to continue his remarks, on some future occasion.

The election of members made by the Committee, during the recess of the Society, was unanimously confirmed.

On motion of Mr. R. Ralston Cox, the Rev. Mr. Mahan was appointed to prepare an original paper, on the subject of Sepulchral Monuments, to be read before the next meeting.

The Corresponding Secretary then read a letter from Edmund A. H. Lechmere, Esq., Honorary Secretary of the Oxford Architectural Society, announcing that the New York Ecclesiological Society had been received into union with them, and had been presented with their publications.

On motion of Mr. W. A. McVickar, it was voted to return thanks to the Oxford Society, and to insert the letter on the minutes of the Society.

On motion of Mr. Frank Wills, the thanks of the Society were voted to those who had made it donations during the past three months.

After some conversational remarks on various minor points, and suggestions from the Chair, as to the necessity, and the best mode, of increasing the subscription list of the New York Ecclesiologist, on motion, the Society adjourned.

NEW CHURCHES.

S. Barnabas, Knightsbridge, and S. Stephen's, Westminster.—We are sanguine enough to hope that the next ten years will change the ecclesiastical face of London, in a manner which at an earlier period of our labours we could not have been bold enough to have hoped for. There are at present two unfinished churches, *S. Barnabas*, in the lower part of *S. Paul's* Knightsbridge district, and *S. Stephen's*, Westminster, (the fruit of Miss Burdett Coutts's munificence,) which will, when consecrated next year, mark an epoch. Of the two we decidedly give the preference to *S. Stephen's*, of which Mr. Ferrey is the architect. It is in the Middle-Pointed style, and has advanced as far as the completion of the aisle walls, nave arcades, chancel arch, and side walls of the chancel. It is of considerable length, and most satisfactorily lofty. We shall reserve our description for a time, when the building will be in a state of completion. If it be not too late, we should be glad to hear that the clerestory had been reconsidered. From the elevation we fear that it will be found to want character. The chancel is too low in proportion to the remaining building for a town church. This may to a certain extent be remedied by a rich ridge-crest. The tower and spire stand at the east end of the north aisle. The schools adjacent are completed. The church is to be richly fitted. *S. Barnabas* is completed externally except the spire, and is, with the adjacent college and schools, the work of Mr. Cundy. It is built in First-Pointed. We

think we had better not describe it (now that any advice would come too late) till we can include its (we believe) rich fittings in our notice. Only we must observe that we do not think that the intention of the founder has been seconded by the skill of the architect. From the sedilia and credence already inserted in their place we are assured that the sanctuary arrangements will be correct. What may be those of the chancel (a very limited space) we cannot judge, but have every reason to hope they will be good. The ground plan comprehends a chancel, with aisles extending a little east of the chancel arch, a clerestory, tower and broach spire at the end of the north aisle, and a south porch. The wood-work is all of oak.

S. Mark's, (temporary) Westminster.—The curate of this new district,—one of the first-fruits of that noble fund for the spiritual wants of Westminster,—having availed himself of one of Mr. Thompson's temporary churches, called in the aid of Mr. Butterfield to fit it up ritually. The result has been most felicitous. It is quite extraordinary how such effect can be produced by such little means. The outer walls of the building are (as is now obligatory) of brick, internally they are all lined with wood, so that the wood type predominates in the inside. The arcades are divided by wooden posts and spars. The light is derived from a continuous clerestory. The seats are all open. There is a shallow chancel. All this part of the work belongs to Mr. Thompson's original scheme. Now comes Mr. Butterfield's work. He has formed stall-like seats for two clergymen on each side, slightly projecting into the body of the church. The pulpit is correctly placed, at the north-west angle of the chancel. Within the sanctuary-rail stands the altar raised on a footpace. The sedilia, two in number, are of a noble simplicity, and opposite them is the credence. The sacristy on the north side of the chancel is entered by descending steps, and to the east of the church the school is placed. Of the glass in the eastern triplet, Our Blessed Lord in the centre, and the commandments in the side lights, the less that is said the better. The general effect of the whole building is thoroughly churchlike and religious. We are glad to learn that Mr. Thompson has accepted it as a model for future temporary churches, of which we trust he may yet furnish many.

S. Edmund's, Northampton.—The plan of this church, which will shortly be commenced, includes a central tower; and though providing for a spire at some future day, the funds at present in hand give no hope of this feature being erected simultaneously with the church. The friends, however, of the late Mr. Perceval, banker of the town, who took great interest in the new church, have determined to erect the spire as a memorial to the deceased gentleman, and a subscription has been commenced, which leaves little doubt of the accomplishment of their pious design.

S. Thomas of Canterbury, Heptonstall, Halifax, Yorkshire.—It having been decided by the parishioners of Heptonstall to build a new church in lieu of their present one, architects were requested to compete for the same. Out of upwards of forty sets of plans, one by Messrs. Mallinson and Healey, of Bradford, Yorkshire, was selected. The style adopted is Third-Pointed. We much regret the choice of

style, but are glad to hear of the faithfulness and spirit with which it has been carried out. The plan consists of a tower, nave with aisles and clerestory, and chancel with aisles extending two bays eastward. The dimensions (inside) are the following:—tower, 23 ft. \times 16 ft.; nave, 80 ft. \times 24 ft.; aisles, 80 ft. \times 17 ft.; chancel, 42 ft. 6 in. \times 24 ft.; aisles, 29 ft. \times 17 ft.; porches, 13 ft. 6 in. \times 10 ft. 6 in. The tower consists of three stories, and is supported by square-set staged buttresses, separated by weatherings and crocketed canopy heads, and running up into creeping pinnacles to the level of the parapet, above which rise, at each angle, large panelled pinnacles, with crocketed canopies and crops, terminating at the summits with vanes. In the first story on the west face is a transomed window of four lights, cinquefoiled, the abatement trefoiled. In the second story on the same face is a niche, which we hope will have a statue; and in the third, on each face is a belfry window of three lights, cinquefoiled, and transomed, the abatements trefoiled, and inclosed in an ogee crocketed canopy. The second story has on its north and south faces a two-light window, cinquefoiled and trefoiled as before. The whole is surmounted with an open-panelled embattled parapet. The nave consists of six bays, in the second of which from the west (north and south) are porches, supported by diagonal buttresses. The buttresses supporting the nave and chancel are staged, and die away beneath the parapet; those at the angles being diagonal. One general remark may be made respecting the windows of this church, viz., they have their lower lights cinquefoiled, their upper trefoiled; the aisle windows being two-centred, the clerestory four-centred. The parapets of the nave, &c., have a broken or discontinuous moulding; those of the chancel are continuous. The east window consists of five lights, with an embattled transom. The chancel is of three bays, with the aisles extending two bays eastward, as noticed before. The ground having a considerable fall to the east, the basement contains a vestry, similar to that at the parish-church of Halifax; the basement mouldings run up to the east, corresponding to the nature of the ground. In the east gable of the nave is a three-light window. The tower is open to the nave by a lofty arch. The piers are four-clustered, the caps separated by hollows. Beneath the clerestory windows a bold string-course runs along the wall, upon which rest angels, bearing the wall-posts which run up and support the principals. These have spandrels and rich tracery. The intermediate rafters rest on shields, which are fixed to embattled wall-plates. The chancel aisles are screened off with parcloes, and we hope there is some chance of a rood-screen dividing the chancel from the nave. The width of this arch requires such an addition. The pulpit is to stand south, and the reading-pew north of this arch. The chancel is to have stalls. The pews are low, and the panels ornamented with the linen pattern. Altogether, this will be a work of which the parishioners may be justly proud; and it is cheering to know that there is every probability of the details being carried out in a satisfactory manner. We must however express our regret that the Third-Pointed style has been adopted, and that the service should not be performed in the chancel. We understand that the successful

architects exhibited another design in Middle-Pointed, which was not accepted.

S. —, Ballymodan, Bandon, Cork.—The *Illustrated News* for Feb. 24, contains a woodcut of this church, now in the course of erection. It is clearly a large and showy though incorrect specimen of Middle-Pointed, cruciform, with the nave possessed of, and a chancel destitute of, aisles. There is a clerestory, which is, as well as the chancel, surmounted by a castellated-looking battlement. A poor modern pinnacled tower stands at the west end of the north aisle. How the interior is fitted we have no means of saying. Common-place as the architecture seems to be, it is a "great fact" to have churches built in Ireland to look like what they are.

CHURCH RESTORATIONS.

Westminster Abbey.—It is with extreme satisfaction that we announce that Mr. Blore has resigned the post of "surveyor of the fabric," and that Mr. Scott has been appointed to succeed him. We wish that the change had taken place much sooner.

Canterbury Cathedral.—The execution of the new painted glass in the south aisle of the choir, of which we have already given notice has been entrusted to M. Gerente's very able hands. We hope soon to be able to speak of this work, in which we feel a great interest, more at length. We are sorry to say that the funds of the committee have as yet only justified them in ordering two of the windows. The completion of the work is an object we should greatly like to see realised.

S. —, Kirkby in Malham Dale, West Riding of Yorkshire.—This church, a very late Third-Pointed specimen, has been entrusted to Mr. C. W. Burleigh, of Leeds, for restoration. In its present state it displays a collection of pews hideous to behold. Mr. Burleigh proposes, besides consolidating the fabric, to reseal the interior regularly, build a chancel arch, which is now wanting, fill the chancel with stalls, from which the service will be performed, arrange a sanctuary, convert the east end of one of the aisles into a vestry, put the organ in the other, and render the pitch of the roof more satisfactory. This is all that can be done with so unpromising a material to work upon, without absolutely rebuilding the church, to which the parishioners, from a love of the old structure, were not willing to consent. We are anxious to see more of Mr. Burleigh's works, of whose talents and ecclesiological accuracy we have a very favourable opinion.

S. James, Bath.—The tower of the parish church of S. James, in Bath (a wretched building of the last century,) has lately been rebuilt in the Cinque-cento style, of which it may be called really a handsome specimen, and certainly contrasts most favourably with the former miserable pseudo-Gothic steeple. We doubt however, whether in so bad a church it was worth while to rebuild the tower at all. At all events, if the body is ever rebuilt, it must now be made to match the tower.

S. Cormac's Chapel, Rock of Cashel, Ireland.—Those who have read

Mr. Petrie's work on the round towers of Ireland, and many who have not, will be aware that beside the ruins of the cathedral of Cashel stands, desecrated, but not in ruins, S. Cormac's Chapel, a rich and beautiful specimen of indigenous Romanesque. A subscription has now been set on foot by the Venerable Archdeacon Cotton, to restore this venerable structure to sacred uses, and it is intended to revive in it the daily service. We most heartily wish success to the good work. A sum of only £300 is required for the object. It is one which we commend warmly to the sympathy of our readers.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

Rockingham Row, New Kent Road, Feb. 23, 1849.

SIR,—In the notice you have been pleased to take of the little treatise upon the architecture of S. Alban's Abbey, you remark that its authors are said to belong to the "Anglo-Roman Communion." With respect to myself, you will, I trust, permit me to inform your readers in the most direct terms, that this is not the fact, and that there is not the slightest foundation for the intimation to which you have given currency.

I am, Sir,

Your humble servant,

J. C. BUCKLER.

To the Editor of the Ecclesiologist.

Sir,—As one daily hears of inquiries regarding receipts for the removal of paint from carving, &c., and of receipts at the best unsatisfactory and tedious in operation, I would recommend the use of "Caustic Paste." This composition might be procured by any oilman, and directions printed would be forwarded. Having myself tried this receipt, I can fully testify to its complete efficacy: it neither discolours the wood, nor does the slightest injury to the most delicate carving, and may be washed off together with the paint or varnish to which it has been applied. Should you deem this likely to be useful to any of my clerical brethren, I should be obliged if you would make it known in the *Ecclesiologist*.

Yours,

A CURATE.

We are desirous to announce that some very interesting works are in progress, in decorating the sanctuary of Christ Church, Hoxton, with polychrome and stained glass. As they exhibit a somewhat extensive application of decorative colour, as well as a painted window, which we think, from a partial inspection, to be much above the average, we hope hereafter to give them that notice which, till the full effect of the finished works can be seen, would be premature.

Unfortunately, we have again received no reports of the Oxford Architectural Society up to the time of going to press. This will make a paper by Mr. E. A. Freeman (which will be found stitched up with the present number), on his objections to our architectural nomenclature, nearly unintelligible: since it is a reply to statements made at a

meeting of that society, as reported in the newspapers. We may here say, that although of course we entirely dissent from Mr. Freeman's views, we should have been glad to allow him to plead his cause in our own pages (as he has before this done in the case of some other of his theories), rather than in a separate pamphlet, reserving to ourselves the right of replying to him in the same or the following number. We propose to consider his argument in our next publication.

At the moment of going to press, we have received Mr. E. A. Freeman's *History of Architecture*. (Masters.) This important contribution to our literature, together with Mr. Poole's *Ecclesiastical Architecture*, (by the same publisher) must receive an early examination.

Church Music: a Sermon preached in Smethwick Old Chapel, by the Rev. Edward Miller, M. A. (Chichester, Mason) is a somewhat florid discourse, in commemoration of the opening of a new organ, but of sound principles and worth reading.

We should be glad to gain some additional subscriptions for the rebuilding of *Gerrans* church in Cornwall.

A correspondent writes, to call our attention to a new church, in the parish of S. Margaret, Westminster, at its Kensington extremity, near Prince's Gate, Hyde Park, which is building in what Mr. Villiamy, with whom unfortunately the worthy incumbent is saddled, fancies to be Italian Romanesque, but which our correspondent calls revived Pagan. "It is a large square room," he says, "with a small apse at the east end. The north, or show side, is of stone, the south side and apse, which are not seen, are of brick."

The *Builder* for March 3, gives an engraving of some large schools, in Collegiate Third-Pointed, built in connection with a bad First-Pointed conventicle, with a showy spire, belonging to the Independents of Manchester.

We recommend all our readers who take an interest in Christian Art to become subscribers to the Arundel Society, which is instituted for the purpose of publishing some of the best works on art, and engraving some of the finest and purest sculpture and painting of the Christian schools of Italy.

We have been remiss in not before congratulating our readers that those principles for which we have so long contended—the necessity of a chancel and the propriety of filling it with the clerici and singers, as well as the officiating clergy—are (so far as our acquaintance, as yet a limited one, with that publication extends) ably and consistently supported by our contemporary the *Parish Choir*. This is the more gratifying as its writers deal with the question in connection with the peculiar object of their own labours, and in a very practical spirit.

"R. R. F."—We think a clock, under certain circumstances, a necessary adjunct to a church-tower, but should certainly recommend our correspondent not to subscribe towards placing a dial in a west gallery.

We can perfectly recommend Mr. J. W. Hewett's *History and Description of the Cathedral Church of S. Peter, Exeter*, with illustrations and an Appendix. (Exeter: Holden.)

Received, R. N. R.—S.—W.

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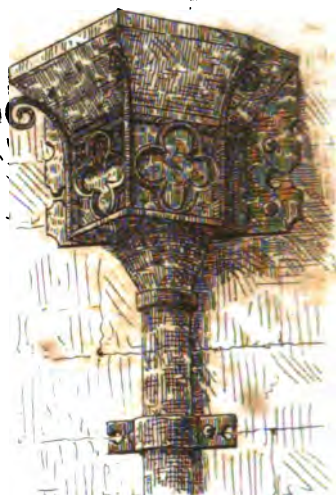
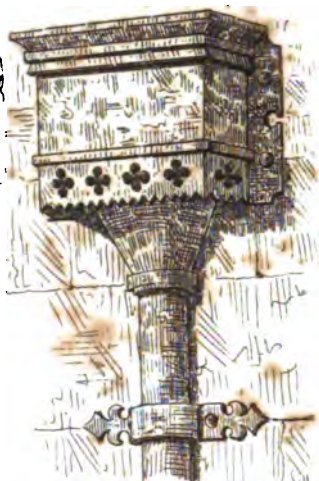
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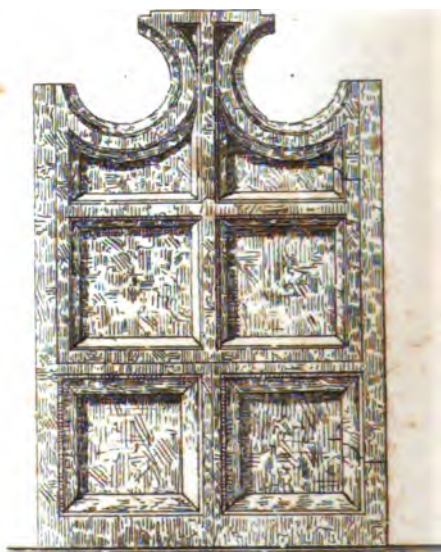


DESIGNS FOR HOPPER HEADS AND STRAPS TO RAIN WATER PIPES
by GEORGE TRUEFITT ARCHT 1849

See Page 354



TOMBE DU
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TRÔNE ARCHIÉPISCOPAL
DE CANTERBURY

M. le Prie Martin Del

Pub^d in the Ecclesiologist for June 1849.

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THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXXII.—JUNE, 1849.

(NEW SERIES, NO. XXXVI.)

ROMNEY MARSH AND ITS CHURCHES.

March 7, 1849.—The fine bells of S. Mary, ASHFORD, (but why is a peal allowed to be rung in Lent?) greeted me as I stood on the platform of the station, and called me to matins. This grand Third-Pointed church is too easily accessible, and too well known, to call for a description here; and I have too many churches before me to stop needlessly at any. The traveller to Canterbury must have noticed, immediately after entering on the branch line, two spires in nearly a straight line to his right hand. They are those of S. Mary, WILLEBOROUGH, and S. Mary, SEVINGTON. A walk of two miles brought me to the first. It has chancel, nave, south aisle to each, western tower, and north-eastern sacristy; and, originally of Middle-Pointed date, has been recast in the fifteenth century. The east window is very fine Middle-Pointed, of five lights. The side windows, of two square-headed lights, are of the same date, but nowise remarkable. The sedilia, which are very good, are given in the Glossary of Architecture: the piscina corresponds to them. The chancel arch is poor, and merely corbelled. On the north side of the nave the first window, which projects externally, is of two lights, and was clearly intended to throw light into the rood-loft. I think these windows should receive more attention than they have hitherto done: as enabling us to judge of the extremely late period of most rood-lofts themselves: and thus bringing us into contact with a subject which has yet to be considered, the *ambonal* arrangement which must have existed in many English churches before the general adoption of lofts. Of the other windows in the nave, the first and third are of the original structure, and the first would be a good lesson for those architects who think, when called on to build an inexpensive church, that it must be First-Pointed; the second and fourth, Third-Pointed insertions. Of the

four piers, the first and second are circular, the third and fourth octagonal, all Middle-Pointed. The south chancel aisle, of the date of perhaps 1480, has some good fragments of stained glass, in particular a Holy Dove descending, and an inscription turned inside out, commencing *Orate p' aiābs*, which seems as if it might be made perfect. "Ay, sir," quoth that offensive being, a profane clerk, "Papists like that window best, because it was built at the time when the Church was most corrupt!" The south aisle is late; and a brass legend runs in the not very usual form,

✠ *Hic requiescit in dei misericordia Johes a Gore sen qui ab hac bene migravit in vigilia Epiphanie dni ano dni 1506, cujus, &c.* Very probably he was the founder.

The spire is deformed by two excrescent cappings; I mean, by that arrangement which three extinguishers placed one over the other would present: the west door is a very good model of First-Pointed.

The road dips into a gentle valley, winding between parks towards SEVINGTON, while Willesborough, and the cathedral-like tower of Ashford rising behind, look down pleasantly above the trees, just coming forth into bud. Pleasantly too did the little flower beds of the cottage gardens, as I entered the village, glimmer out from holly or yew: primroses and polyanthus tufting the ground, and mezerions lifting themselves up against the grey wall, or moss-silvered hedge. Up by the clerk's garden,—for the church stands on a brow,—and you enter the little churchyard, at the east end of which a line of yews throws out the chancel into higher relief. You enter it by a wicket, on which village superstition has substituted a horse-shoe for the cross which the gables ought to bear. The church is of the same arrangement with Willesborough, though smaller; and earlier also, for the groundwork is First-Pointed. The east end has a couplet, with an exquisite idea. The lights are shafted internally: but the shafts, instead of reaching to the cill, are corbelled off on heads, very lovely, and looking upwards. The effect is something quite new, and might most advantageously be imitated. The side lancets of the church are broad and awkward: at the south-west end is a low Middle-Pointed arch opening obliquely into the south aisle, and forming a canopy for the indents of the brasses for a knight, and (I rather think) an abbeas: the head of the staff is very clear.

This south chapel has a Third-Pointed east window: but that to the south may date about 1340.

There is no chancel arch: some slight remains of a good roodscreen may be detected. On the north side is a rood-loft window like Willesborough: (it is curious to see how one Priest borrowed an idea from his neighbour just as now;) a lancet; and then another Third-Pointed window. On the south are two rude Romanesque arches, the first circular, the second pointed; the south aisle is very narrow, and has only a modern window. The First-Pointed font, and Third-Pointed wooden south porch are not remarkable. The belfry arch is high, and springs from corbel heads; the tower has a wooden broach, prettily managed enough, and four bells.

It is rather a dreary walk over the fields, of some twenty minutes, to S. John, MERSHAM. This church stands close to the line; but the traveller is in a deep cutting, and cannot see it. It has chancel, nave, south chapel, south aisle, and tower at the west end of the latter, and north-east sacristy. The wonderful west window puzzled me for half a mile before I reached it: I will describe it first. It is Third-Pointed, of *thirteen* lights; that in the centre being much the broadest. These lights are transomed close to the bottom, beneath which they form pointed arches on the cill; in the head they are cinquefoiled, above which comes a transom-like band of quatrefoiled circles, broken only by the central light. The tracery is composed of a central quatrefoil, diverging on all sides into Flamboyant-like ramifications. It seems as if an English architect had determined to build an odd window, but on getting up to the spring of the arch had turned it over for completion to a Frenchman. The effect is somewhat spoilt by a modern western brick porch which ought at once to be taken down.

The groundwork of this church is early Middle-Pointed. The east window is poor, of that date, with three simply intersecting lights: on the north, is a two-light window of the same style, blocked by a monument of the Knatchbulls; and then two Third-Pointed windows, the second remarkable for very good stained glass, S. George and the dragon, and an archbishop. On the south side is a curious blocked Middle-Pointed and ogee cinquefoiled aperture into the south chapel. This, the Knatchbull chapel, is very mean: the monuments, and Tudor arch which leads to it from the chancel are carefully put into mourning.

In the chancel are some fair stalls, and in the church generally some of the richest arabesque pews I ever saw. One bears the date 1611. The four piers are plain and circular; their date may be 1320. The windows are not remarkable in the nave and aisles. The tower is First-Pointed, with a prolonged pyramidal head. There is a square belfry turret to the north-east, dying off at the cill of the couplets, which form the belfry windows, and pushing them west. In the chancel is a small and much worn brass of a Priest in Eucharistic vestments; and the indent of another, with a legend about as poor as those of our own day.

Te moneat pietas serato (?) succumbere morti;
Nam simili sorti sexus cadit omnis et etas.

And now, descending the hill, I passed on through the vale of Mersham, keeping forward, careless of road or path, to the high tower of S. Martin, ALDINGTON, on the opposite brow. Along soft green meadows, by the side of the infant Stour: the water-rat plunged into his hole, the moor-hen started from her hiding place as I passed, the clouds, drifting up from the south-west, cast heavier and heavier shadows on the yet sunny valley; the wind began to moan through the bushes, and to threaten a rough evening. The meadows were at length passed, the hill at last surmounted; and there I stood on a kind of barrier, beneath which, east, south, and west, Romney marsh extended its interminable green prairie. True, the clouds seaward

looked lurid and angry; a melancholy gloom rested on the levels; the wind came more and more bitter; but churches, innumerable churches, towers, spires, and bell-cots gleamed out far below me, and seemed to catch the very last patches of sunshine that were drifting across the morass. First, however, along the brow to the left; for Aldington church stands away from the village. A ragged, desolate looking tower it is; the building itself Third-Pointed for the most part, and with nothing remarkable but the west door, good of its kind. The evensong bell had just finished: as I entered, the office began. That over, the afternoon was advancing, and, of an uninteresting church, I made no notes.

Now down the steep northern barrier of Romney Marsh; through woods that must be sweet in summer, and fields beginning to put forth their primroses: but under a darkening sky, and with a gathering storm. The hill once descended, the road became loneliness itself: a vast steppe, without tree or cultivation: broad drains intersecting the flat: the red weed shivering on the side of the dike, the flags rustling, the thin hoary grass whistling in the wind. On, however, through the dull wood and over the gloomy common, for the bellcot of S. Romuald, BONNINGTON, is in sight. A most lonely church, standing far away from all trace of men, except one untenanted house, where I hoped to get the keys; but it was only "R.M.C., Station 6." For the dreary military canal runs close at the foot of the little rise on which S. Romuald stands.

It must be a curious church, of Middle-Pointed date, and small: it has a very high pitched roof to the nave; but the chancel is out of all proportion diminutive, both in height and length, giving at first sight the appearance of a porch at the east end.

Again over the fens: their dreariness, and the gloom of the afternoon, increasing together. At length the tall tower of SS. Peter and Paul, NEWCHURCH, lifted itself to the south-west. And across dykes, drains, and the green marsh, I passed up the village street.

Good taste and good feeling show themselves at once. The national school is a very decent building: the schoolmaster's house somewhat better, though it stands in a very trying station, at the end of an avenue of cottages. The church, a large Third-Pointed structure, has many new Middle-Pointed insertions, with their foliated heads:

Miraturque novas frondes et non sua poma.

I stood for a moment by the side of an old floriated cross in the churchyard, while waiting for the keys: a yellow gleam of sunlight lit up tower and village into a momentary smile; and it was very pleasant to catch the children's voices from the school,

Teach me to live that I may dread
The grave as little as my bed,—

and to feel that the same faith had animated that old Middle-Pointed sculptor in his cross, which now spoke by the lips of those village children of the same Church.

Entering, I found pews swept away,—service said in the choir, I wish it were said oftener,—a letter of our own: decent arrangements everywhere. The church, however, is not interesting, though large, and need not detain us now.

Again on, over the green marsh, to S. Marychurch. It is not marked in the maps, and I could only see that it is a small late Middle-Pointed building. There was just light enough to distinguish, to the south-west, the huge tower of S. Nicolas, New Romney; and thither I bent my course. All this tract of country was enthusiastic for the maid of Kent; and A'Cant Chapel, now in ruins, lay at no great distance from Bonnington.

The Marsh, which never could have been populous, from its extreme unhealthiness, seems to have become even less so in late years. Four ruined churches lay close to my evening walk: *HORN* All Saints, —to which there is no road, nothing but a marsh path,—with a population of twenty-four; *S. —, ORGERSWICK*, with a population of eight; *S. —, EASTBRIDGE*, with one of sixteen; and *S. Leonard, HURST*, with one of forty. Romney itself, once a place of no small importance, both in Norman times, and in the wars of Edward III., is now deserted, dreary, and desolate. There is one decent inn, *The Royal Oak*.

March 8.—Of five churches, ROMNEY has preserved one, and that, I doubt not, the best. S. Nicolas is a noble building. The plan is chancel, nave, two aisles to each, and engaged western tower.

The chancel has been rebuilt in Middle-Pointed. It has three arches on each side: the piers slender, octagonal, with octagonal caps and bases. The sanctuary is walled off in the first bay on either side. The east window of five lights, and reticulated tracery. The whole is arranged properly with its stalls. The aisles are more interesting. That on the north, entirely Middle-Pointed, has an east window of three lights, and three north windows of two. The arrangements for the altar are curious. Towards the east end of the perpeyn-wall on the south, is a blocked orifice with hinges, looking directly on to the high altar. What could this have been for? Nearly in the centre of the eastern wall is an aumbry, which, if used for that purpose, surely proves that the altar could not have stood immediately under it. The sedilia, three in number, are under one four-centred arch at the western part of the perpeyn-wall; and there is a hagioscope behind them.

The arrangements of the south chancel aisle are much the same, except that here the sedilia are, of course, in the south, not in the perpeyn-wall. The chancel arch, and the arches between chancel and nave aisles, are remarkably plain.

The nave has five bays. The first arch on each side is Middle-Pointed, the others Romanesque. Of the four piers, (for those of the chancel arch in this case I can reckon neither pier nor respond,) the first and third, as well as the western respond, are circular; the second and fourth octagonal; all very fine, massy, and with cushion caps. The mouldings of the first and third Romanesque arches are the embattled and prismatic billet; those of the second and fourth omit the former. There is a Romanesque clerestory of four plain lights, now

only looking into the aisles. The western arch is very fine and pointed Romanesque, with a window into the belfry.

The aisles are curious and puzzling. In the Romanesque church they were leans-to. The Middle-Pointed builder pulled down the three eastern bays, and rebuilt them with double the breadth they had, leaving the fourth as it was. The new part has a separate gabled roof, but the work is very poor. I think here is an instance of what we so seldom see, a plain want of church-room. It must be got somehow : and to the fine Romanesque church they tacked on a large, but not good addition.

What is strange is, that the junction of the old and new portions is marked by a semi-arch of good First-Pointed work, abutting on the third Romanesque pier of the nave, as if there had once been a First-Pointed aisle.

The lower stage of the engaged tower is very fine : perhaps as good Romanesque as there is in the county. The eastern arch, as I said, is pointed. It is more highly ornamented—as always—to the west : the moulding is billet. Above this is an arcade of five circular chevrony arches ; the central one is pierced, facing the window I mentioned. The arch in the north is circular, with the chevron ; that in the south is the same ; that over the door is scalloped.

In the church are two good modern works : the one a window in the south aisle, placed there by Mr. Warrington, a native of the place, “in memoriam parentum defunctorum e familia Warringtonensi :” containing the four Evangelists, &c., and the best glass I have ever seen of this gentleman’s. On the south of the stalls in the chancel is a modern organ, on the correct principle, all the pipes shown, and painted by the same artist. The execution is, perhaps, rather coarse ; but the effect is good. The Apostles form part of the subjects represented ; but are not so suitable there, because the unequal size and uneven height of the pipes make some lower and some smaller than others.

The tower is very solemn : tall, massy, and flanked with two slightly projecting belfry turrets. There are later pinnacles. The west window is a Romanesque triplet : the others so flung about at random over the mass, that it would be lost labour to recapitulate them.

I must not omit to mention the dreadful arrangement by which the Jurats of the Marsh sit just outside the chancel, with their backs and their comfortable pews turned on the altar.

Now again on the Marsh. It was in vain that the tall tower of All Saints, Lydd, caught my eyes to the south : my way was west. But how different it seemed on a bright breezy March morning ; clouds and sunshine chasing each other over it ! Of its many churches, some would be for a moment lost in shade, some gleam out in light ; bare as was the rest of the level, they had belts of trees, oak or elm : the eye ranged far and wide over the 45,000 acres of pasture, from Hythe on the right, along the hill barrier, to Rye and Winchelsea on the left. Here and there a gnarled whitethorn bent over the dyke : nothing else broke the expanse. So to S. Clement, OLD ROMNEY.

It is of singular plan ; chancel, nave, south aisle to each : north

aisle extending neither east of chancel nor to west of nave; tower at west end of south aisle. The ground plan Romanesque, with Middle-Pointed additions; and this is true of most of the Marsh churches.

The chancel is coated with Grecian wood-work. The windows are poor Middle-Pointed; the covered chancel-arch seems very early Romanesque. The north aisle is now, and seems for centuries to have been cut in half from north to south. The east window is Third-Pointed. On the north a hooded lancet, and then Middle-Pointed work. There is a very curious floor cross, which deserves engraving. The south aisle opened from the chancel, by a good Middle-Pointed arch, now blocked. The east window is of the same character, of three lights, reticulated. (The vicar of Old Romney admired the taste of his brother priest of S. Clement, in his fine large east window.) This chapel is in a shameful state: the receptacle of shingles and filth. It opens into the south aisle of the nave by a pointed Norman arch, with the remains of a Third-Pointed screen.

This south aisle is separated from the nave by two similar arches; the aisle to the north is divided from the church by the like.

You go from the south aisle into the belfry by a small pointed Romanesque door: the tower is very small also. The west door is cut out in pointed Romanesque from a rude circular-headed arch, which I believe to be Saxon. I believe it for these reasons. It is clear that the original church at Old Romney must be more ancient than the original church in New Romney. But great part of S. Nicolas may be referred to 1120, or thereabouts. Therefore the pointed Norman of S. Clement is not part of the first church. The doorway I mentioned seems far earlier. What more likely than that the old Saxon church stood on in the town, while the port of New Romney was an "improving place;" till, emulating the Romanesque churches of their richer neighbours, the townsmen pulled it down, and rebuilt it about 1150? I may add, that the tower has the other Saxon features of no staircase, &c. It has mere apertures for the belfry windows, and is now capped with a low broach.

To the north of the church a snug farm nestles most picturesquely in a copse now gray with moss and lichens. The village has scarcely more than a hundred souls. I must not forget to mention that a very tolerable altar-cloth of the last century, and the work, tradition says, of an incumbent's wife, is preserved in the church.

Still over the Marsh, under a rapidly clouding sky, to S. George, *Иѡаннѣвъ*, which has the reputation of being the largest in the Marsh, except Lydd. It is of Middle-Pointed foundation, but has Third-Pointed additions.

Its plan is simply three parallel aisles, without any architectural division from east to west. On each side are six Middle-Pointed piers, octagonal, with octagonal caps and bases, and similar responds: three bays go to the chancel, four to the nave. There is a blocked clerestory, on each side, of seven windows: quatrefoiled squares. The east window is Middle-Pointed, of five unequal adjacent unfoliated lights under one head: I call to mind only two other instances of the arrangement I mean, or one like it, SS. Peter and Paul, Godalming; and, (I think, but

cannot now refer to my notes,) S. Peter, Portishead, Somersetshire. The western arch is lofty and good, though late Middle-Pointed—(there is fortunately no gallery): a parclose below it bears date 1616. The east windows of the aisles are Third-Pointed, that to the north of five, that to the south of three lights. All the others are Middle-Pointed, or modernized: but on the whole poor. The chancel is screened from its aisles by two fair Third-Pointed parclooses: and the stalls remain. The font, at the north-west end of the nave, is poor Middle-Pointed. A stone in the pavement has been allowed to be thus inscribed:—

“ For this spot I have paid dear,
Because my friends lie buried here.”

The parish contains about two hundred souls: the north aisle is entirely blocked off, and the west end of it used for a school.

The tower is Transitional to Third-Pointed, tall, square, and embattled. The east window of the belfry is clearly in the last style; the other three, of two cinquefoiled lights, with a sexfoil in the head, only approximate to it.

The south porch is very plain and rude, and has a parvise, with mere apertures. A good deal of character, however, is given to it by a circular turret of considerable size at its north-west end, carrying the staircase.

Two miles more, and I came to a most lonely church, S. Augustine, *SNAVE*. It is very small, having chancel, nave, north chapel to the former, and western tower. The groundwork, as usual, is Romanesque, and additions Middle-Pointed. Here there was a faint attempt at restoration in the shape of a new pulpit of oak, I was glad to see, and not painted. I have already exceeded all due limits, and will not dwell longer on this building.

Still northward, and I found that I was leaving the Marsh. Fields began to be enclosed with hedges, wayside copses to show themselves; and Ham Green seemed quite a civilised hamlet. Crossing the unfinished Hastings and Dover line, I began to ascend the barrier of the Marsh at Orlestone hill. In a thick wood to the right, the humble little church of S. Mary, *ORLESTON*, almost hides itself. Just before beginning the ascent, while a heavy jet-black snow cloud was hanging in the north, a passing sun-gleam fell with such intense brightness on the white bellcot of the church, that the relief into which it was thrown seemed quite ghostly.

It has chancel, nave, south porch. The ground work is First-Pointed: so immediately on leaving the Marsh do the characteristics of ecclesiology alter. The east end is a couplet: on each side is a Middle-Pointed window of two lights, and another of one: the piscina is First-Pointed. The windows of the nave are Middle-Pointed. On the north side is a curious pointed recess: one of those strange aumbries which at present so puzzle ecclesiologists. The font and porch are modern.

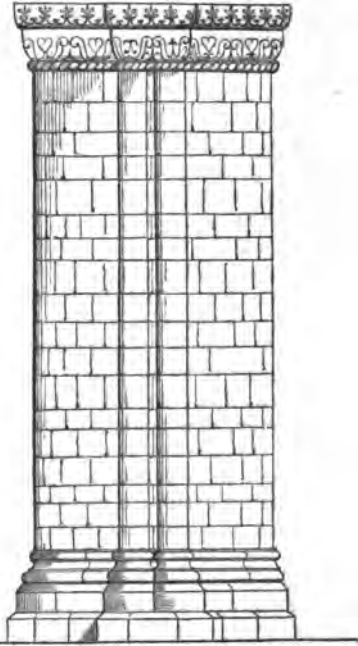
The bellcot, as well as I could see it through the most cutting snow storm I ever remember, is quite plain.

Five miles more brought me back in ample time for evensong at Ashford.

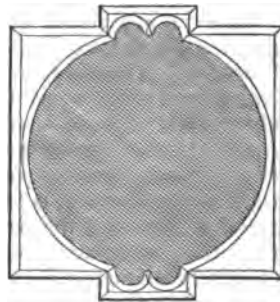
HEREFORD CATHEDRAL.

(From a Correspondent.)

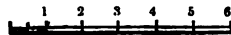
THE restoration of this church still continues with unabated energy. A very strong opinion having prevailed that a portion should be opened as speedily as possible for Divine service, which has been interrupted for seven or eight years, it was resolved by the committee that the nave should be forthwith completed for that purpose with temporary fittings, the committee having funds at their disposal sufficient for that object, though not for the completion of the choir and greater transepts. On the removal of the present floor with the view of restoring the pavement to its original level, it was discovered that the Norman piers, instead of resting on circular bases of small projection, were placed on bold square bases, which had been concealed under the modern paving. These, when opened to the original level, gave an unusually fine proportion to the massive Romanesque pier-range of the nave, though the piers, when buried, had presented a depressed and stumpy appearance. Nor was this the only discovery: the small plinths which served as bases to the double semi-cylindrical face-shafts, formerly running up the face of the piers, were also brought to light; the original face-shafts having been removed to make way for an incongruous triple vaulting shaft substituted by Wyatt when he erected the meagre triforium



ELEVATION.



PLAN.



with its painfully glaring clerestory after the fall of the great western tower in 1786.

The restoration of the face-shafts, although scrupulously copied from the ancient examples still remaining on the opposite side of the piers, (having never been removed by Wyatt,) terminating as they do in small double capitals reaching only to the height of the capitals of the great cylindrical piers, instead of being carried up as vaulting-shafts, has occasioned much discussion, not only in the committee, but amongst others who are loud in their condemnation of them as non-supporting capitals, — a supposed grievous architectural anomaly. But independently of the extremely diminutive proportion of the capitals and abaci, which, when sculptured, scarcely project beyond the larger capitals of the piers that are bisected by them, it is clear that they formerly existed; a fact sufficient to justify parties engaged in a work of restoration in replacing them. This is not only proved by the buried plinths, but by this identical feature being found at the back of these very piers. What appears a still further justification of the decision of the committee is, that the selfsame anomaly of their being non-supporting shafts is found existing in a precisely similar manner in the aisles, where the vaulting springs from corbels detached from the capitals of the face-shafts by an interval of several feet; thus proving beyond contradiction, that for nearly five centuries, when the Middle-Pointed roof was erected, they could not have served the purposes of vaulting-shafts, or have afforded any real support to the groining.

Though it is conceived that the examples in their own cathedral would partly exculpate the committee, yet, as instances are not wanting elsewhere to show that even the soundest theory was sometimes departed from in practice, it may be permitted shortly to refer to some examples in further corroboration of the remark. Thus in the church of S. Ambrogio at Milan,* similar face-shafts to those at Hereford are to be met with, extending no higher than the base of the triforium, where these capitals lose themselves under a corbel table, which has no more need of such support than a stringcourse. In the mean time the construction of the fabric plainly shows that they could never, at any period, either in appearance or reality, have served the purpose of vaulting-shafts for the support of the roof. Again in the cloisters of the cathedral of S. Trophimus at Arles,† a Romanesque building apparently interspersed with fragments of the Roman antiquities with which the neighbourhood abounds, a still more flagrant instance occurs. Here Corinthian pilasters of considerable depth, which have not even an entablature to support, serve the purpose of buttresses. The most complete case in point, however, is to be met with in the magnificent nave of the cathedral at Bayeux;‡ the piers of which, though not exactly similar in other respects, are ornamented with face shafts terminating in small capitals precisely resembling those which have been so loudly condemned at Hereford; while the vaulting-shafts spring from corbels at the base of

* Gally Knight's *Italy*, vol i. pl. 25.

† Petit's *Church Architecture*, i. 52.

‡ Pugin and Le Keux's *Normandy*, pl. viii. Bayeux.

the triforium exactly as Mr. Cottingham has proposed. These instances are by no means brought forward as examples for imitation, but to afford additional proof, if such were wanting, that the ancient architects did not scruple occasionally to depart from a minute attention to a theory or principle with which they must have been well acquainted, when either special circumstances rendered it advisable, or the necessities of construction did not require them to be bound by it.

By thus disregarding the chance of censure in preference to a blind adherence to a theory, the committee have been enabled to preserve an extremely rare feature of unusual interest, the occurrence of the double face-shaft not being to be found in any of the pier-ranges of the larger Romanesque buildings in this country. At least it is certain, if the engravings are to be depended upon, that it does not occur at Gloucester, Tewkesbury, Leominster, S. Cross, Malmesbury, Durham, Peterborough, Waltham Abbey, or Christ Church, Oxford; and the effect produced by it, affording as it does shadow and variety, instead of the monotony of a smooth cylindrical mass, needs only to be seen to be appreciated, and to justify the decision which has been arrived at.

The triforium and clerestory, with the vaulting, being of fair and harmonious proportion, will, when cleared of whitewash, notwithstanding some offensive and palpable defects, present an appearance of solemnity and church-like character; and should the vaulting be decorated as proposed, with stencilled diapering of appropriate design, (the ribs of the groining, though of wood, being of better character than was common at the period when it was erected,) it cannot fail to produce a striking and solemn effect; not only from its being in keeping with the warm tint of the natural stone, but as harmonising with the subdued tone of colour of the black and red Staffordshire tiles (arranged in compartments), with which it has been determined to pave the nave and aisles.

One more circumstance remains to be noticed. It being clearly impracticable to attempt to unite the restored face-shafts of the piers with Wyatt's triple vaulting-shafts, no change will be made in Mr. Cottingham's design, which, before the discovery of the plinths before alluded to, had provided for their removal from the face of the piers, and made them spring from brackets on a level with the stringcourse of the triforium; an arrangement (now that it has been determined to replace the face-shafts according to the original design), which secures to the pier-range—the only portion of the nave which is really ancient—a perfect and complete restoration; thus separating, by a broader line of demarcation than ever, the ancient from the modern work,—the work of Lozing or of Raynelm from the work of Wyatt.

The contract for the present work provides that the nave shall be completed in October, when, unless fresh funds can be obtained, the remainder of the work must be suspended; but it is to be hoped, notwithstanding there have been two previous subscriptions, that, as by far the heavier part of the work has been already accomplished, means will yet be found to complete the choir and transepts, so as to restore this venerable fabric to something approaching to its original grandeur and beauty.

MR. STREET, IN REPLY, UPON LYCHNOSCOPES.

To the Editor of the Ecclesiologist.

SIR,—Some answer to the observations which your correspondents H. and F. H. have made upon my letters to you upon the use of lychnoscope windows may seem necessary, unless I am contented entirely to give way to them, which at present, I confess, I am not.

As F. H. does not, however, at all argue against the theory, but merely corrects a mistake of mine, I may at once say as to the Lazar House at Liskeard, that when I said in passing that *I was informed* that it was the only house of the kind in Cornwall, the assertion was not intended to, and did not, affect my argument in the least; when I wrote, I chanced to have no book at hand to verify the information I had received, and this must be my excuse for having fallen into the error. The other assertion that lychnoscope windows did not exist in Cornwall was not, more than the other, necessary for my argument; it was simply stated as a curious fact, which my experience does certainly bear out. The window at S. Sennen is a very poor, late Third-Pointed, square-headed window, not originally near the ground, (although at present from the accumulation of soil it looks so,) and with no trace of any of those peculiarities which are generally held to mark these windows; I examined it particularly when I was last there, and could see nothing which should induce your correspondents to follow Mr. Neale in his opinion that it is one. I presume that your correspondent F. H. has never seen it, or he would hardly have been enthusiastic enough to call it "a very beautiful specimen."

I must now proceed to answer the remarks which 'H.' makes upon my arguments. I will take his objections in the order in which they are numbered.

1st. I see not why we should expect the blockers-up of windows to have more respect for them because they had been used for the administration of the Eucharist, than because they were confessionals: they would probably treat them in the same way in either case.*

2nd. I dispute that we do *know* that confessional windows ever existed, or, at any rate, that they were identical with those in question.

3rd. I do not remember any example with a seat; and the book-rests of which some few examples exist, would be as much required at one service as at the other.

4th. Upon this objection I shall have to speak at length presently.

5th. I do not understand how this is made into an objection. Of course there was not room for any one to kneel between the buttress and the window at Othery, and therefore the opening in the buttress was made. But had there been room, surely a penitent could as well have placed himself there as a communicant. And a less convenient

* If Bedyll found it necessary to make an order as to the blocking up of one window, would not he and other visitors have been obliged to issue other orders in other places? and where is there any trace of this being the case?

method of making confession one can hardly imagine, than would there have been the case, had the window been so used.

6th. I never saw or heard of a lychnoscope so small that a hand could not be passed through it. Generally, or at any rate often, they are so large as at once to incline us to think that they could never have been made for merely whispering through.

7th. It has not yet been proved that the openings in the backs of stalls, &c., to which H. alludes, were identical in their use with the low side windows. But yet, if they were, one may imagine that in some churches a portion of the church was appropriated for lepers, precisely as in France it was for the Cagots.

Again, H. labours under a misapprehension of my meaning, when he says that it would be impossible to connect all the lychnoscopes with lazar-houses. I described the Melton Mowbray porch as an instance of an arrangement for the convenience of the principal lazar-house in England, and I said that the windows generally were for occasional use. We must remember that the lepers were not by any means *all* inmates of hospitals, and some provision would of course be necessary for those not so, and for Jews, &c.

Lastly, H. says "Two or more penitents might wish to confess at once: two or more lepers could have no occasion to communicate together." I confess to me this seems a most unlikely statement. Three penitents kneeling at a three-light window (as at Temple Balsall,) confessing their sins in each others' hearing, to three Priests, is a most improbable arrangement; whereas, nothing can seem more natural than that several lepers, or Jews, should be together present at the Sacrament. This, which is to my mind a most convincing argument against the confessional theory, surprised me not a little as being considered to be in its favour.

I will now, if you can allow me space, examine a little the condition of lepers generally, and the disabilities under which they laboured.

The tradition always seems to have been that leprosy was brought into Europe from the East by those, who, when engaged in the crusades had contracted it there, and though this is not precisely the case, as examples of the disease are met with before,* still there is no doubt that just at this period the disease spread rapidly throughout Europe, and affected immense numbers of persons.

M. Raymond† seems to give the best account of the disease. He

* A hospital for lepers is mentioned by S. Gregory of Tours, and S. Gregory the Great in the same century speaks of the disease: and in the century succeeding him Rhotaris, King of the Lombards, published an edict against lepers, proclaiming them dead in the eye of the law, and ordering them not to approach sound persons without giving notice by making a noise with a wooden clapper; and in 755 King Pepin, and in 789 Charles the Great issued ordinances by which the marriages of lepers were dissolved, and their association with the healthy forbidden. And the same prohibitions seem to have been in force, subsequently, in our own country. They were disabled from using any action either real or personal, and were ordered to be separated from other people, "*propter contagionem morbi predicti et propter corporis deformitatem*," and therefore Bracton saith "*talis placitare non potest; nec hæreditatem petere*."

† *Histoire de l'Elephantiasis. Lausanne, 1768.*

asserts that it was not infectious, but that it was caused by bad diet, or unhealthy situations, &c. So that the fourteenth century, which was distinguished above all others by the frequency of the plague, at intervals it is said of only six years, was also distinguished by the excessive frequency of this disease. In the fifteenth it declined, and afterwards became so rare that it was really difficult to find an example of undoubted elephantiasis. Even so early as A.D. 1434, Cardinal Langley altered the constitution of Sherburn hospital, near Durham, originally founded circ. A.D. 1180 for sixty-five lepers, and made it necessary that only *two* lepers, if they could be found, should be upon the foundation. It seems indeed, that in later days many persons affected with cutaneous diseases, not leprous, were nevertheless called so, or perhaps called themselves so, to obtain the advantage of the noble and rich foundations established for their benefit.

The most curious particulars as to the precise method of disabling leprous persons which I have met with, is in a French work, "*Abregé de l'Histoire de Bretagne*," prefixed to the *Diction. de Bretagne*. It is as follows:—

A Priest clothed in surplice and stole, repaired with the cross to the leper, who was prepared for the ceremony. The holy Minister began by exhorting him to bear patiently, and in a spirit of resignation and penitence, the incurable affliction with which God had stricken him; he then besprinkled the sufferer with holy water, and conducted him to the church. Here the leper put off his ordinary clothes, and having put on a black habit prepared for the purpose, fell on his knees before the altar between two trestles, and heard mass; after which he was again sprinkled with holy water. This ceremony differed but little from that usually performed at funerals. While the leper was conducted to the church the same verses were sung as at burials, and after the mass, (which was also the same as that performed for the dead,) the *Libera* was sung, and the leper was conducted to the house or hut destined for him.

When he had arrived, the Priest again exhorted and consoled him, and threw a shovel-full of earth on his feet. The hut (where there was no lazaretto) was small, and furnished with a bed and bedding, a vessel for water, a chest, &c. &c. The leper was furnished among other things, with a rattle ("*des cliquettes*.")

Before the Priest quitted him he interdicted him from appearing in public without his leper's habit and naked feet; from going into churches, mills, or where bread was being made, &c. &c., never to appear in public meetings, and never to eat or drink with any but lepers. Their children were not baptized at fonts, and the water employed at their baptism was thrown into lonely places. They were buried in their hovels, or in the place of interment appropriated to the leprous.

Their lot was probably no happier in England. M. Raymond says, but upon what authority I know not, "*que Henri, Roi d'Angleterre, fit dans le XII^{me} siecle, contre les personnes qui aborderaient dans cette isle la bulle d'interdit du Pape, que si elles estoient lépreuses elles seroient brulées.*"

It will be seen that in Brittany among other things they were forbid-

den to enter churches with other people, though they might undoubtedly have their own chapels as decreed in the Council of Lateran, 1179, "That whereas, numbers of leprous people are gathered together in community, they shall be permitted to enjoy to themselves a church and a churchyard, and a Priest of their own," &c.

At the risk of becoming very tedious I must give one more extract, which seems curious; it is from Camden's *Britannia*. Speaking of Durham Cathedral, he says, "A pretty while after that William Skirlaw, the Bishop, raised a neat building on the west part of the church, which they call Gallilee, whither they transferred the marble tomb of Venerable Bede. In which place Hugo de Puteaco ' (Pudsey)' formerly began a piece of building where women (these are the words of an old book,) might lawfully enter *and those who might not personally take a view of the secrets of the holy places, might nevertheless have some comfort from the view and contemplation of the saints.*" And it is well to remember that it was this same Hugh Pudsey (or de Puteaco,) who founded the very large lepers' hospital at Sherburn, within four miles of the cathedral church, to which he made this addition.

These remarks and quotations will, I hope, be considered to throw some light on the disputed subject. They go to prove that lepers were denied a participation with sound people in the comforts of religion, and yet were not cut off altogether from it. One would infer, from this, that *some* contrivance would be necessary by which this might be accomplished; and just such a contrivance does the low side window seem to be. But we are luckily able to go much further than this; for the Eton fresco, as I have before shown, undoubtedly does much more than H. is willing to allow. It does not only show "that in one instance, and that a legend, a low side window was so used:" for as the legend says nothing whatever as to the *place*, it seems clear that the artist having to represent the administration of the Eucharist to a Jew, represented it in the manner and at the place in which he had always seen or heard of it being administered. If I am wrong, then the Eton artist made a most curious blunder; and somewhat more, I think, is required to prove this, than Bedyll's statement that there was a place in one or more houses of Friars, at which outward confessions at certain times in the year were heard. And further, if we allow the confessional theory,* we assert the almost universal existence of an extraordinary abuse in our Church for centuries. For undoubtedly the ancient proper method of confession was for the penitent to kneel without concealment before the Priest,† and then whisper to him his confession of his sins, and receive his absolution; and as I before said, it is quite unintelligible how confession could be managed at all, when there were conveniences for two or three people to kneel side by side, and within hearing of each other.

* The propounders of this theory have never yet explained how the windows in Prior Crauden's Chapel at Ely, in the Sainte Chapelle at Paris, and in Winchester College Chapel, could be used.

† In the accounts of S. Mary-at-Hill, London, A.D. 1493, is the following article, "For a mat for the shreving pewe, iij. d.," shreving meaning shriving, doubtless.

I have little more to say, but that the history of the progress and existence of the disease tallies curiously with the existence and erection of these windows. In the Romanesque period they are now rare. Many may have been altered subsequently. The disease was just spreading, and the mode of meeting the difficulty was perhaps not quite established. In the thirteenth and fourteenth centuries the disease spread immensely, and at the same time the use of lychnoscopes became almost universal,* and finally, we find I think that precisely as the disease diminished and disappeared, the erection of lychnoscopes became uncommon. Am I not warranted then in taking this as an argument in my favour? And further, I must observe, that outward confession being an abuse, would have been more common in the fifteenth and sixteenth centuries than at any other time, whereas that is just the time at which their use seems to have ceased. Whatever in fact their use was, it seems clear upon examination that it commenced in the twelfth century, increased exceedingly in the thirteenth and fourteenth, and finally fell away again altogether before Mr. Bedyll's time.

A few words as to the Jews will be useful, as the time of their existence in numbers in England tallies somewhat with that of the lepers. They first came here in William the Conqueror's reign, and, as is well known, were persecuted cruelly at different times; to escape persecution during Henry III.'s reign, it is said that many feigned to be Christians, and conformed outwardly to our faith. They were expelled in a body about A.D. 1291, and did not again return in numbers until the time of Oliver Cromwell.

Here, then, I leave this subject; I trust finally: the best remaining proof of the truth of my theory will be the examination of parish churches near which lazar houses are known to have existed. The church mentioned by your correspondent in Dorsetshire, seems to have a very rare arrangement for their use in the north transept; Liskeard church, Melton Mowbray, and so, according to Camden's authority, Durham Cathedral, all have peculiar arrangements which may be safely attributed to them, and I shall not be surprised to find many other corresponding instances. So many churches which once existed in Bodmin have it seems been destroyed, that we need not be surprised that no trace of their neighbourhood shows itself in the present parish-church.

I remain, Sir, your obedient servant,

North End, Hampstead,
5th March, 1849.

GEORGE EDMUND STREET.

* H. observes, that in Surrey, Kent, and Sussex, five-sevenths of the churches have lychnoscopes, and this is worthy of notice, as they are precisely the countries through which foreigners tainted with the disease, and Jews, &c., were most likely to be passing; and M. Raymond says, that persons dwelling near the sea, or living much upon fish, are more liable to the disease than others; and this would be the case very much with the inhabitants of these three counties.

ON THE PATRIARCHAL CHAIR AT CANTERBURY.

A Paper read at the Tenth Anniversary Meeting of the Ecclesiological late Cambridge Camden Society, on Thursday, May 10, 1849, by M. LE PÈRE MARTIN.

J'AI l'honneur d'appeler l'attention de la Société Ecclesiologique sur les rapports que je crois découvrir entre deux monuments de Cantorbéry : la tombe du Cardinal Langton et le trône archiépiscopal que l'on croit avoir appartenu aux rois Saxons. Si je ne me trompe, le faire des deux monuments indiquerait au contraire une époque contemporaine ; et le trône aurait été exécuté précisément dans les années qui suivirent immédiatement la construction du double chœur et de la couronne ; il aurait été sculpté tout exprès pour occuper la place que l'on venait de lui préparer derrière l'autel du premier chœur, place où il serait peut-être désirable qu'on le vit encore.

Je ferai d'abord remarquer la similitude entre les cercles presque fermés qui séparent les bras de la croix et les deux échancrures également circulaires qui accompagnent l'épine dorsale du trône. Ces courbes ne sont pas d'ailleurs sans rapport, avec celles que l'on voit dans l'ornementation du XIII. siècle.

J'indiquerai au second lieu la moulure en cavet qui encadre les panneaux du trône, surtout les panneaux de la partie inférieure. A part l'accessoire du filet les deux moulures me paraissent semblables.

J'ajouterais volontiers que le marbre qui est, si je ne me trompe, le même, est travaillé d'une manière pareille et rappelle le poli des colonnettes de marbre si multipliées dans l'admirable chœur de Cantorbéry.

Indépendamment de ces observations il y a une harmonie remarquable entre les deux monuments sous le rapport de la simplicité des lignes et de la netteté du trait sans rien qui trahisse dans le trône le manque d'assurance d'un art primitif. Il n'en est pas ainsi des trônes antiques que l'on connaît, comme celui de Charlemagne à Aix la Chapelle, celui d'Augsbourg, celui de Ratisbonne, &c. On peut voir à la vérité deux échancrures circulaires (bien qu'assez différentes) dans le célèbre fauteuil de Dagobert, publié dans la 5^{me} livraison des *Mélanges d'Archéologie*, et que M. Lenormand démontre appartenir réellement à l'époque supposée et être un des deux trônes fabriqués par S. Eloi pour Clotaire II. Mais précisément les deux courbes appartiennent au dossier, et le dossier est incontestablement une des adjonctions du XII. siècle dont se félicite l'illustre abbé Suger.

Je ne vous sou mets au reste qu'avec timidité des conjectures peut-être un peu précipitées : mon unique but, en appelant sur ce point l'attention des archéologues distingués aux quels j'ai l'honneur de parler, est d'obtenir les lumières que peut seule donner la connaissance approfondie des antiquités locales.

ON THE DRAINING AND DRYING OF CHURCHES.

A Paper read at the Tenth Anniversary Meeting of the Ecclesiological late Cambridge Camden Society, on Thursday, May 10, 1849, by the
 REV. B. WEBB, M.A., *Trinity College, Cambridge, Honorary Secretary.*

I HAVE been requested to put together a few plain remarks to-day on this subject; and have consented to do so the more readily because many of our members now present may be personally interested in knowing how best to dry and drain ancient churches committed to their care; and also because a good deal of misunderstanding prevails on this question, not a little encouraged perhaps by the advice given in an early publication of our own.

There is scarcely an old church in this country, which is not—or has not been—in such a state of damp and decay owing to centuries of neglect, parsimony, and bungling, as would not be tolerated in the barns or outhouses of any decent farm. Ten years ago, when this Society was first founded, our tract, “A few words to Churchwardens,” called attention to this evil, and suggested a remedy, in the following words, which I quote from the fourteenth edition :—

“The great cause of almost all the ruin and unhealthiness that is found in our parish churches may be told in one word—DAMP. And, as matters commonly stand, how can it be otherwise? In the first place there is a mass of soil in the churchyard, mostly heaped up to some height against the walls; the mound so raised becomes higher every week by sweepings from the church, &c.; and upon this pile, damp and decaying of itself, the eaves of the roof are every now and then pouring fresh water, where the sun can least reach it. Our forefathers mostly made their foundations strong; but it is not in stone and mortar to stand for ever against wet, and above all wet earth. It follows, of course, that the outside walls crumble away by degrees, and in the inside long tracks of green slime show themselves one after another.”

And now for the directions given to mend this state :—

“You must begin by clearing away all the earth from the walls of the church, for a breadth of three or four feet. . . . You will next have to make a gutter of drain-tiles all round the building, and carry it off at a slope, from the churchyard. I need not remind you that, unless your eave-drains and water-spouts are good, and so contrived that all their water may run into their drain-tiles, your pain will have been altogether in vain.”

And the second part of the same tract thus takes up the same question.

“I have put off till now speaking of DAMP, though, as I said before, I think it perhaps the greatest ill that can befall a church. There can be no doubt but that the graves close to the church walls, clogging up the drains and making the heap of earth against them higher and higher, are the chief causes of damp.”

The writer proceeds to notice an objection made by the *British Critic*

(July 1841, p. 252), to the advice given in the first tract, viz., that walls were likely to "spread" when cleared of the earth that had accumulated against them, and continues:

"I never meant that the earth should be cleared away lower than the blocking-course or break in the masonry, which almost always marks the proper earth-line. So far down as this may safely be cleared, and then a trench should be made deep enough to carry off the water which may fall from the eaves: and this trench should be lined or paved with brick or stone, and made to deliver the water out of the churchyard, and at any rate clear away from the foundations of the walls."

This, then, is the advice which the Society by its publications has hitherto given: but it is quite time that something more satisfactory should be recommended. For, while of course there is a great deal of truth in what I have quoted, both as to the existence, the causes, and the remedy of damp; yet it is certain that the writers have confounded two very different things together, and that the plan suggested is in some respects wrong, and in many objectionable. In fact, the writers at that time clearly had not much practical acquaintance with the subject: my only excuse for now addressing you is, that I have been lately concerned practically in draining and drying an old church.

The truth is, that in the case of a church with defective draining, and accumulated earth against its walls, there are two different things to be attended to:—(1) the disposal of the water collected on the whole area of the roofs of the building, and (2) the removal of the heaped-up soil round the foundations.

(1.) It is absolutely necessary to collect, as far as possible every drop of the water intercepted by the church roofs: and the only efficient way of doing this is by providing every eave with a gutter or eave-drain. This is, I know, very often, if not always, to some degree a deformity: but nothing can be worse than to suffer the drippings from an unprotected eave to be dashed against the whole surface of the wall,—keeping it perpetually damp, and soaking at last into the soil at its base. Every eave then must have a gutter, with stack-pipes at convenient distances, so that the wall itself below it may receive no more rain than falls fairly to its lot as an exposed lateral surface.

I may remark here that the parapets of the later Pointed style, with their gargoyles and long projecting leaden spouts, meant to throw the jet of water as far as possible from the walls,—though not a very effectual expedient,—were meant to perform the same functions that are now more thoroughly fulfilled by gutters and stack-pipes, viz., collect the roof water and discharge it as far as possible from the base of the walls.

(2.) Leaving now the rain-water gathered by the gutters, and carried off by the stack-pipes, let us consider the state of the bottom of the walls. Here there cannot be the shadow of a doubt that the accumulated earth must be removed to the basement, or at least to the level of the internal floor, and the churchyard lowered, as far as may be, to prevent any slope down to the church-walls. The question now arises what to do with the trench thus formed? Shall it be paved with tiles

or bricks (as recommended in the above tracts), and made an open drain all round the walls? To what purpose? for the roof-water cannot drip into it, being collected, as described above, by the gutters and brought down at intervals by stack-pipes: while the superficial area of the trench will receive even less water than an equal space elsewhere, being protected by a wall on one side and by the projecting eave and its gutter above. Such an *open* drain then as has been described cannot be necessary, where you have gutters; no more than it is found necessary in the case of dwelling-houses or any ordinary building. Speaking generally, one never sees an open drain round the walls of a house; for a very good reason; because the stack-pipes (and their covered drains, of which I shall soon speak more particularly) convey away all the roof-water, and the small quantity of rain that falls on the exposed soil round the walls (when not swelled by the dripping of an unguarded eave) is easily and harmlessly absorbed by the soil itself. Such an open drain, indeed, does not drain the *soil*: practical farming shows by analogy that to drain the churchyard is a wholly different thing from what we are now concerned with, viz., the draining of the church-roofs. There is a vast difference between draining a building and draining a field: an open drain round the walls would never drain the yard, and has been shown to be an unsuccessful and needless method as applied to the church. The confounding these two things together, is the main fault in our former recommendations.

Add to this that such an open drain is one of the ugliest things imaginable, as anybody who has seen one will testify. It is also (as experience will show) continually getting choked up by the earth or stones: when made of bricks these must be laid in cement, at a great expense, for the water will penetrate through mere mortar: they are often found to harbour damp rather than remove it: and require constant repair, not only from the effects of the weather but from the losses which unfortunately will generally be found to follow upon the facility of purloining the bricks or tiles that this exposed kind of work will offer. I speak practically, it may be well to add, of all these dangers.

What, therefore, I should recommend to be done with the trench when excavated round a buried churchwall, is to fill it to the right level with broken chalk (where it can be had), rammed well down, and covered with a thin coat of gravel. Thus one gets a very dry surface, which not only protects from damp the foundations of the wall, but secures a dry path, which is an advantage in every churchyard, and hinders any future burials too near the walls of the church.

And now I may return to the draining of the roof. It will be necessary to choose convenient places, according to the slope of the churchyard (and if possible following the direction of existing paths), for laying down the main drain or drains; which should go to a good depth and be made of cylindrical tile-pipes of sufficient bore, set in cement. The stack-pipes will communicate with these main drains by similar tile drains of smaller bore (perhaps); one such drain collecting the tributes of two or three, or more, stackpipes, as the case may be. Sometimes such a connecting drain will run along at the base of the wall: in this case it will be a covered drain under the chalk and gravel path described

above. Due care must be taken, of course, to suit the direction of these drains to existing, or future, graves: generally they ought to be laid down where a path may be made over them for their greater protection. It may thus, in many crowded churchyards, happen that the drain must run all round the walls before it can be carried away by a main drain. In such cases, I repeat, the drain will lie beneath the solid path I have before spoken of.

I hope I have now made my meaning clear, that a person desiring to dry and drain an old church must for the first object—drying the church—level the external soil, and if possible make a good hard path, of chalk or gravel, rammed in as deep at least as the walls themselves, all round the walls; and for the second object—draining the church—must provide eave-gutters and stackpipes, and carry all the roof-water away by covered drains, just as is done in domestic buildings. The first process is to remedy a past abuse and mistake; the other to provide for a future, indeed a constant, want. A wall, freed from accumulated earth, and with a hard dry path at its base, will soon dry: and no amount of rain will make a church damp, if it be properly collected in the way I have described, and carried away.

It remains only to add a few practical hints of some importance.

1. The gutters, &c., should be of cast iron, rather than of zinc: though rather more expensive at first they last longer, and are less likely to bend with the weight of water than the other material.

2. The stack-pipes should be at comparatively short intervals; for too long a gutter is apt not only to bend but to overflow. The gutter should generally slope both ways to a stack-pipe in the middle: in order that thus, in a given length of gutter, the slope, being divided into two parts, may be less conspicuous.

3. At the foot of every stack-pipe, where it falls into a drain, a small square chamber of brick, to fit the pipe, should be made, and strongly cemented, so as to be water-tight, that all the water descending the stack-pipe may be carried off by the drain, none escaping into the earth or against the walls. An elbow-drain will answer the same purpose if it can be had. Not a drop of water must be allowed to waste anywhere, especially near the bottom of the walls. Many expensively constructed drains have been found comparatively inefficient, from the neglect of preventing leakage at the foot of the stack-pipe. In short, it should be one watertight channel from the eaves to the ditch into which the main drain will empty itself.

In conclusion, I must apologise for detaining you so long with so mean a subject. But if only one more old church is dried and drained in consequence of these observations I shall be rewarded.*

[* We have not yet heard of any improvement in the details of the metal-work required for roof-draining. It is clear that, for Pointed buildings at least, something better than the common types are needed: and we commend the subject to the consideration of architects. Mr. Truefitt, one of our members, has kindly etched for the present number two good designs of his own for hopper-heads and straps: and we owe him our best thanks for delineating on the same plate Cardinal Langton's tomb, and the patriarchal chair at Canterbury, from a sketch of Le Père Martin's, in illustration of his paper.—Ed.]

ON ECCLESIASTICAL IRON WORK.

A Paper read at the Tenth Anniversary Meeting of the Ecclesiological late Cambridge Camden Society, on Thursday, May 10, 1849, by the REV. J. M. NEALE, M.A., Trinity College, Cambridge, Honorary Secretary.

“The iron for things of iron.”—1 Chron. xxix. 2.

WERE it not that nothing in the science of Ecclesiology can be justly considered *little*, I might hesitate to take up any of your time,—and it shall be but a very short period,—by a few remarks on the plainest and simplest kind of iron work that is required for churches. But we all know how often inattention to minute details will destroy a general effect, and it is precisely this kind of details,—namely, metal work,—which the parish priest, in building or restoring a church, is apt to neglect, either as unimportant in itself, or as not falling within his sphere.

Now, my remarks are not intended for those who reside in town, or who have an indefinite sum of money to lay out on their churches. Living in the country myself, I have had to teach a common country workman, neither more clever nor more stupid than his fellows, the art of ecclesiastical iron work. He has succeeded so well, that I should most strongly advise all clergymen in the like circumstances to employ their own village blacksmith, and not to apply to any workman in town, how superior soever he may be, except for some few articles of greater difficulty than usual, and which I will presently specify.

In the first place, it is a great thing to interest tradesmen in working for the Church: and they are easily and deeply interested in it. Then, it is the way to find out talent which might otherwise never obtain higher employment than making horseshoes, or repairing tools. And lastly, while I do not pretend that the work will ever be so good as that of a first-rate London artificer, it *will* be good; and will not cost above the third of the price charged in town.

Of iron work, usually required for churches, I may specify

Hinges.

Standard lights.

Scutcheons.

Lock-boxes.

Bolts.

Scrollwork for alms-boxes, or for parish-chests.

Door handles.

Keys, and key plates.

Now, when the parish-priest turns his attention to any of these things, the result too often is that for one or two of the principal ones he sends to London, and procures at a great cost an article that would be fine enough for a Minster: the rest he leaves to the discretion of the blacksmith, who “puts in” the same kind of thing that would do for a public house. Then the most painful incongruity is the result. The

details are like the prophet's figs; the fine, very fine; the evil, very evil, which cannot be looked at, they are so bad.

I need not remind you that working drawings of almost all the things I have named will be found in the *Instrumenta Ecclesiastica*.

I begin with hinges. It seems to have become a fashion to consider that, unless these are floriated, they cannot be made good. Nothing, it is true, can be more beautiful than those examples which go curling and scrolling over the entire face of the door; as at S. Luke, Hickling, Notts; and S. Mary, Little Hornead, Herts. But then we should consider how very rare they are. So far from being thought necessary in old times, they were very rarely employed: a sufficient proof is the eagerness with which we enter in our note books, or select as models, the instances that do occur. A plain bar of iron, either ending in a fleur-de-lys, of which there are innumerable examples, or trident-headed, such as we have given in our book, will do exceedingly well. These, if made of the usual size, that is, reaching to about three-fourths of the breadth of the door, and of three-eighths iron, will cost from six to eight shillings. If the floriated kind be desired, my experience would go against employing a country workman. The only way an ordinary blacksmith has of working it out, namely, the pressdrill, is insufferably tedious, and involves great danger of breaking some of the delicate ramifications of the metal. The simpler sort of curled hinges, of which we have given a good many examples in the *Instrumenta Ecclesiastica*, he can, of course, manage very well. It will be remarked, that in all such cases, the fillets pass over the iron work.

Scutcheons, however, give more scope for ingenuity and beauty. Hardly a country church but has some one that deserves to be copied. They may all, however, be divided into three heads: the circular, the cruciform, and the rose-shaped. Here, above all things, the one great principle of metal work must be carried out; namely, the necessity of piercing it as thickly as possible, only taking care neither really nor apparently to weaken it. A flat plate of metal is an unreality, because it approximates to a wooden construction; it thereby shows itself to be what it is, when it receives an embellishment of which wood is not capable; just in the same way that stone piers, supporting an entablature without the intervention of an arch, is an unreality,—because it is essentially a wooden construction.

Some scutcheons I have brought with me; and the prices at which they can be worked are marked upon them. These are all from the *Instrumenta Ecclesiastica*, except one; and I have brought a few tracings of others, with the prices affixed also.

Closely connected with the subject of scutcheons is that of handles. Here of course, the ring-form, more or less varied, is the only allowable idea for the exterior. Some examples also of these I have brought. One of them is not in the *Instrumenta Ecclesiastica*, but is from S. Martin, Ryarsh, Kent; and is indeed given in the *Glossary of Architecture*. It is in these twisted handles,—more than in anything else,—that a blacksmith will show whether he understands his material and its capacities. Mere plain rings are frequently found in the best examples: and therefore no one need be ashamed of having them. With respect to the

interior handle of the door, in small doors a knopped latch is generally used in ancient examples ; in large doors, a ring and latch. But in this case, the ring is better bestowed on some other part of the door, because it affords the opportunity of introducing another scutcheon.

Before leaving this subject, I may observe, that mediæval architects had a very simple and ingenious way of obtaining colour for their scutcheons : namely, by inserting a piece of red cloth or other stuff between the iron and the wood, and so screwing it down. Of course it would lose its colour in time, but then it was always easy to unscrew the scutcheon, and to insert a fresh piece.

Keyplates follow the same rule as scutcheons ; except that, being so much smaller, they are often not pierced, but simply stamped. I have also some examples of these.

The great disfigurement to the inside of a modern church-door is usually the lock box. It is given up as necessarily ugly ;—an idea than which nothing can be more false. I have here brought two : one, such as is usually sold, and would be commonly employed ; the other, an exactly similar one properly treated ; and the latter certainly would not disfigure any door. As to the catch, it is always, in ancient examples, a mere staple, and never a box.

Now I come to bolts. Every one knows that—for some reason or other—the priest's door never used to have a lock, but was always bolted. If the old practice be kept to, we shall want a bolt here : at all events, it will be very convenient inside the vestry, and may be wanted in the parish-school. The usual way in old times was by a bar and socket ; which in the present day is, to say the least, clumsy. For, on account of the comparative expense of iron, our ancestors always employed wood where its use was possible. Thus, while we now, in the very poorest cottages, use latches of metal, they, in buildings of much higher pretension, employed a wooden latch and string. I think that the best kind of bolts are of this nature : a small scutcheon, a chain, and a piece of iron which goes between the lock and the staple, and most effectually closes the door.

Keys, again, ought always to be made on purpose for churches. By some oversight, none are given in the *Instrumenta Ecclesiastica* ; I have therefore brought some tracings from ancient examples. The handle is always pierced, except in the rare instances where the interior is merely sunk for the purpose of containing a coat of arms, scratched in the metal, or inserted in enamel.

Again, scroll work for alms-boxes is not only highly ornamental, but, if its real employment be properly understood, very useful. Of course, their real benefit consists in their making it impossible to cut through the wood ; for which reason it is manifest that the Oxford alms-boxes, in which the scroll work runs over the wall to which the box is fixed, and not over the box itself, are on an entirely wrong principle, and are indeed little better than children's playthings. The price of those which fix against the wall, and which are charged from £2 10s. to £3 10s. in London, will be about 15s. or 17s. for carpenter's work, and about 16s. for blacksmith's. Those which have a stem will be, of course, more to the latter, and less to the former.

These are the more usual things which a parish-priest would want from the blacksmith. But there is one more, the use and convenience of which cannot be over estimated ;—I mean standard lights. A pair of these, such as we have given in the *Instrumenta Ecclesiastica*, will cost 30s.; the painting the whole blue, and gilding the knops, the prickets, and the rim of the flat part will be 6s. or 7s. more. The whole cost is quite under £2; and if I remember right, the London ones, which are really not much better, are £5! They will be much cheaper when the workman has his hand in for them. And they are always useful: they can stand at the angles of the footpace, and give great dignity to the altar; they can be brought down into the choir, and light the clerks or singers; they can stand by the font on occasions of an afternoon christening in winter. Another very convenient kind of standard has a stone base, and seven, eight, or nine tapers radiating through a metal hoop; the iron upright may run through the centre, so to speak, of the wheel, and terminate in a gilt cross. Such an one, carrying eight lights, I had made the other day for 35s. In this case it was designed not for tapers, but for common wax candles, and therefore had sockets instead of prickets.

There are some broad rules which every workman employed in ecclesiastical work must be strictly kept to. The first is, of course, that all kind of casting is absolutely forbidden.

Secondly, the file is to be used as seldom as possible. The sharp edges which the unpractised smith wishes to smooth off, are just what we want to keep on.

Thirdly, the punch is generally not employed enough. If they work with three or four, shaping their heads properly with a file before commencing, it is astonishing what beautiful constructions they may effect.

Fourthly, never allow them to model in tin first. The use of one material puts out their hands for another. It is—to compare small things to great—like a performer on the organ hurting his touch for that instrument by constantly practising on the piano. Let them do at once what has to be done,—and there an end,—not be perpetually touching and improving. It is better to spoil an article now and then, if by so doing we put life and spirit in what is not spoilt.

Fifthly, teach them that they are not to stand about little prettinesses and neatnesses. When they make one great bold plating for doors that are to stand the storms of centuries, they are not to go about it as if they were making fillagree work for a lady's writing desk. They are not to smooth off this rough edge, hammer in that projection, file down this unevenness. We will excuse some faults for the sake of spirit. We do not want a tame exact copy so much as life. Quentin Matsys was as true a poet in iron work as Canova was in sculpture, or Overbeck is in painting, and there is no reason why we should not have another Quentin Matsys: only we shall never get him by tying down our workmen to a mere servile imitation of quatre-foils, or oblong or circular holes.

I shall be very glad if anything I have said leads any one to pay more attention to the iron work of his parish-church. We often, as it

is, make wood and stone take the place of metal. It would be well if we were to follow the directions that a great church-designer of old,—no other than King David,—gave to his son : and while like him we prepare our gold and our brass, our great stones, and squared stones, and jewels, like him also, do not disdain to turn our attention to a humbler material, and to add :—“ And the iron for things of iron.”

ON DOMESTIC ORATORIES.

WE propose endeavouring in the following pages to fill a void which we feel that we have too long left unsupplied ; although it is one which has, we must confess, very imperatively pressed upon the most hallowed and domestic feelings of earnest Churchmen, and has not unfrequently energised into being in a shape pious, and at the first sight seductive, but, as we hope to demonstrate, really unecclesiastical. The heading of the article shows that we refer to domestic oratories. We did some years ago leave on record a few hints towards the distribution of domestic chapels. These, however, would be of little service in the present instance, except so far as they may help to show what should not be the distribution of an oratory. The chapel and the oratory are totally and entirely distinct things. It is an act of charity to press this distinction. The chapel is the religious luxury of the few : difficulties,—ecclesiastical, legal, and fiscal—environ its accomplishment. So long, therefore, as the oratory is confounded with the chapel, so long will the confusion operate as a discouragement to the multiplication of oratories. And yet none of these difficulties exist in this case ; it is, or may be, a very inexpensive thing ; and not one difficulty of an external character stands in the way of its realization. It might be the appendage of almost every gentleman's dwelling, however humble ; and of very many houses of those who belong to the middle class.

We shall not give the distinction in our own language, but in the words of one whose name will enforce respect from all our readers, namely, Lyndwood :—“ An oratory differs from a church ; for in a church there is appointed a certain endowment for the minister and others ; but an oratory is that which is not built for saying mass, nor endowed, but ordained for prayer.” “ Such an oratory any one may build without the consent of the Bishop : but without the consent of the Bishop divine service may not be performed there. And this licence he shall not grant for divine service there to be performed upon the greater festivals.” With regard to the latter part of the extract, divine service manifestly must be taken to mean *public* service. What restrictions may or may not have prevailed at the time when Lyndwood wrote as to the recitation of the canonical Hours, we cannot tell ; but of course there is no prohibition (rather the contrary) in the present Church of England against any individual employing the authorised matins and evensong, *mutatis mutandis*, as the case may require, in his private or his really family devotion.

So, then, applying Lyndwood's dicta to modern times, we may lay down the definition of an oratory as follows :—A room, for the purpose of prayer, private or domestic, but not for the celebration of the Holy Eucharist, fitted up by a private individual, or individuals, in his or their house, and not amenable (if, of course, not otherwise objectionable) to the Bishop so long as Holy Communion is not celebrated in it, and the worship conducted is purely domestic.—In confirmation of this definition, we may mention that the editor of *Ferraris* (in correction of a statement of his), mentions (*Bibliotheca*, tom. vi. p. 450, ed. Venet. 1782), that that learned ritualist, Benedict XIV., in a letter to the primate &c. of Poland, dated June 2, 1751, declared “in hisce privatis oratorii administrari haud posse sacramenta pœnitentiæ et Eucharistiæ, etiam extra tempus Paschale, comprehensis etiam regularibus exceptis.” We shall shortly see how far this restriction is modified, and show how this modification confirms the view which we have taken.

A domestic chapel, on the other hand, is not absolutely a private apartment. It is, indeed, private, if we compare it with a parish church; but if viewed absolutely, or even relatively to an oratory, it is of a somewhat public nature. It cannot exist without the Bishop's licence; and the licence of the Bishop presupposes the Acts of uniformity and all other restrictive prohibitions to which it becomes liable. Only peers can claim such chapels of right. We are not here concerned to inquire whether this immunity be a legitimate or an unworthy recognition of earthly dignities on the part of Holy Church: so long as the present system exists, it can at least appeal to the venerable authority of Hooker, who has expressly defended it. A similar privilege, similarly guarded, exists in the case of “nobiles” in the Roman Communion, who can be allowed by the pope, and him alone, to have one mass (no more) a day said in their oratories, provided they or their family be present, and it be not one of the greater festivals. According to our parlance, this “*Oratorium privilegiatum*” would be termed a domestic chapel. *Ferraris* is very diffuse on the particulars of this privilege. As we are writing for the practical benefit of English Churchmen, it is not necessary for us to consider how much this prohibition is in practice modified by the allowed use of “*Portatile Altars*.” It is in the breast of the Bishop to refuse the indulgence to all persons who are not peers, and we conclude that most Bishops would require a strong case made out before they accorded the licence, or else they might open the door to a great deal of virtual, or more than virtual schism; a sort of schism which we can well conceive would become sufficiently fashionable in these days, which would combine the freedom of dissent and the gentlemanliness of establishmentarianism, the happy *juste milieu* that Mr. Shore aimed at and missed.

We trust that, from what we have already said, our readers will be prepared to admit, in theory at least, that the oratory should not contain an altar. But still we may be met with difficulties arising from private feeling and the prejudices of an indulged method of domestic devotion. We may be told that, to be sure, an oratory would become a chapel, if Holy Communion were regularly celebrated there; but

that it was, on the other side, a pure assumption on our part to lay down that the presence of an altar did presuppose such an use of it. We may hear that (an opinion which has, we have reason for thinking, grown up among some very excellent persons,) an altar is necessary as the centre towards which to pray; and if this be not reason enough, we shall be further pressed with the not impossible contingency of a sick communion, and the desirableness of having where to celebrate it as reverently as possible.

We most fully grant that a *bona fide* altar is the most satisfactory centre towards which to pour out our prayers. But why is it so?—because it is an altar—the throne of the Eucharistic sacrifice—the place where God is habitually present, as He is nowhere else on earth. Without this awful reality an altar is merely a table put lengthways; so many feet long and so many wide, dressed so and so. The attempt to make an altar without the sacrifice the centre of our prayers because we find so much consolation from praying before a real one, is palpably to set up a mere figment and try to exalt it into the place of the most real of all realities. The mistake arises from a reverent feeling; but it has developed itself into what is in fact a very irreverent result, and one extremely likely in practice to give low ideas of the true sanctity of the Christian altar. We hope further on to give some hints of what our oratory may allowably contain, as the centre of prayer.

The contingency of a sick communion may, as we have above said, be brought into the argument in abatement of such an altar being a mere pretence. Of course, when once Holy Communion has been celebrated upon the semblance of an altar, it becomes no longer the semblance but the reality. But till this result is brought about, its consequences must of course remain in abeyance; so that after all, the domestic altar which has been provided with this hypothetical destination, may for a long period continue an unreality. And after all, is it not possible that the disadvantages may counterbalance the apparent advantages of such a provision? Supposing that the altar has been once so used and so hallowed, the result is that it continues from day to day, and from season to season, honoured, lighted, vested and revested, and yet only *used* at rare and uncertain intervals. Is not this a provocative to irreverence: not, of course, by any means so great, but still of the same class as that which arises from the employment of an altar which is utterly unreal? Besides, is it quite a certainty that this putting up of an altar, to be used as an altar (however rarely) is not a contravention of the law? Is it quite an established fact, that the fixing of an altar—a regular, all-appointed altar for the communion of the sick, in a private house, is not a thing for which the episcopal licence ought previously to be obtained? We have a strong impression that were this question to be brought into Doctors' Commons, the adverse advocate might make out a very strong case for his side.

Other branches of the Christian Church have provided for this contingency; the Western Church by means of a portable altar-stone, the Eastern by a portable altar-cloth. We do not see why our Priests

should not avail themselves of one or other of these expedients. There is nothing in our rubrics which forbids it, any more than it forbids the very ordinary and meritorious* one of a set of communion (we cannot, as yet, call it altar) plate, of a size permitting it to be carried about with facility. Of course, when there is a sick communion, and when the sick person is not too ill to be carried into the oratory during the celebration, natural reverence would prescribe that as the preferable room in the house for the blessed rite to be celebrated in. A temporary support would, of course, be erected in it to receive the portable stone or cloth.

We have as yet omitted a contingency which we hope is but a hypothetical one; if it be not so, we earnestly entreat any who may have fallen into the error, to reflect how palpable an act of great irregularity they have been guilty of. This is the *habitual* use of such altars or oratories for private, and, we must use the word, stealthy communions. But we drop this subject with the oft-repeated *μηδὲν ἀνευ ἐπισκόπου*.

A parallel from the history of the Elder Church will serve to strengthen the view we have taken of the possibility of having places of worship without altars. Our churches have replaced, as all will own, the Temple. The Temple was physically one, and one, in place, its sacrifices. This oneness now attaches to our churches, (many though they be arithmetically), and to their sacrifice, in a mystical sense. But besides the Temple, the Jewish Church had its synagogues, places of united prayer. "He hath built us a synagogue," was a high praise; but to build a temple other than that at Jerusalem, as the Samaritans and the Egyptian Jews dared to do, was a thing most displeasing in the eyes of God. We need not say we do not mean to press our parallel in its stringency.

Hitherto we have presupposed the oratory to be in a private house; but it may not be meant for the use of a private household, but as the place of frequent meeting of some religious body—sisters of mercy, or the associated Clergy of a church. Would this alter the view we have taken of the matter? We have here two very different cases brought before us in this hypothesis. In that of a sisterhood, we should think the most advisable thing would be for them to endeavour to procure a private chapel regularly constituted by licence or by consecration. If they cannot succeed in this, they must, we submit, bear their cross, and not strive after their end through unauthorised means, by setting up an altar, and so making an irregularly constituted chapel: they can always have a *bond fide* oratory. The second case, of an oratory in the residence of the associated Clergy of some church, is, it appears to us, the strongest conceivable against the setting up of an altar in an oratory. They are, if they are anything, the appointed servants of a given altar,—the ministers serving at that of their church. All their affection, their energy, their hopes and fears, and holiest aspirations,

* We take this opportunity of remarking how very irreverent a thing is that sort of plate of a toy size, which we so frequently find at silversmiths and bazaars. Sacramental plate may be and is made of a smaller size than that which is not meant to leave the church, and yet large enough to obviate the risk of irreverence.

should be centred in it: it should be their private altar, their church a private chapel to them, and, as far as it may be, their private oratory. Circumstances, and the — we shrink, considering what irregularities they prevent, from calling them too stringent—prohibitions of the Act of uniformity, may require another and a private room for them to use in their additional joint devotions. But every care should be taken, almost extra care, to keep this room ancillary in their thoughts to the church, to prevent its usurping, as it might possibly, without some precautions, do, the first place in their affections. If it were to do so, it would of necessity become a difficulty in the way of, not a help towards the fulfilment of, their parochial duties.

Hitherto we have been speaking of what an oratory should not contain; it is now time that we should lay down what, in our opinion, its proper fittings will be. Before we go any further, we should observe, that we contemplate an oratory which is to serve for the united worship of the household, and not one for the individual prayer of any one person. We should be sorry to condemn the custom, but we must remark, that we see many difficulties, of a somewhat nakedly practical and secondary nature it may be, but still difficulties, to the introduction of such personal oratories among Christians of the sort usually found in this England of ours, in these times. We trust that we shall not be thought to be conniving at an irreverent way of saying private prayer when we express our difficulty. There are various methods by which irreverence may be combated: a special place in the room set apart; the presence of the emblem of our salvation, or of some religious picture; all which cannot fail to be found most salutary. But the setting aside a whole apartment, however small, for the individual prayer of any one individual, might, we fear, in these self-seeking days, tend to foster an insidious and secret, and therefore more perilous, sort of subjective religion, of feelings and “experiences,” and hidden pride, not much differing from the religion of the so-called evangelical school. We need not express our hopes that the common oratory will be used, from time to time, for the individual prayers of the individuals of the household.

It is clear, from our premises, that an oratory such as we are adumbrating, must either be all nave, or all chorus-cantorum. The sanctuary, of course, will be wanting, where an altar there cannot be; and no one would advocate so small a building being distributed into chancel and nave. Of the two alternatives, we are most strongly in favour of making our oratory all chorus-cantorum. This realises a far higher, far holier, idea of a Christian household. Christians are, we know, a royal priesthood; each member of the universal Church is the member of a religious community; his vow the baptismal covenant, his rule the law of grace. At ordinary periods the different individuals of the body are dispersed after their various occupations, domestic and external; but at prayer-time, when all sorts and conditions are equalled before Him, to Whose service they are at that hour more especially devoting themselves, then they should most especially strive to appropriate their Christian fellowship to themselves as a living and an actual

thing. An oratory which should be all nave would not go far towards doing this: it would but faintly symbolise united worship. One, however, which should be all chancel, would be essentially the reunion of a Christian community for Christian worship. Men and women would, of course, be placed respectively on the south and north sides, and the pater-familias, whether or not a layman, would lead the service. The seats would either be longitudinal benches or stalls.

The college chapel, or the body (the aisles frequently making the difference) of a parish-church is, or ought necessarily to be, an oblong apartment; the combined lengths of very shortest sanctuary, chorus cantorum, and ante-chapel or nave, counterbalancing any legitimate width which could be given to the structure. But these reasons do not exist in the case of an oratory which is all chorus. We believe that, if measurements were made of the chancels *proper* of such of our old parish-churches as still retain their stalls, they would be found, on an average, to form a square: so no one need fear to convert a square room into an oratory, or to build it square. There is no sufficient reason not to make it oblong, if taste or convenience should dictate this shape; but neither is there that obstacle against squareness, which the need of having a sufficient sanctuary interposes, in the case of a church or chapel.

Our oratory does not require any ante-chapel. As we have said above, the worshippers in it are all to be seated as a community, and so an ante-chapel would be a mere architectural unreality. The entrance must, as the result, be necessarily through a west door. The seats, may, or may not, be returned along the west wall; they will extend as far, or nearly as far, as the eastern wall. There should be a litany-deak half way or three-quarters up the room. It might be placed, if the room be very small, against the east wall, but here it would look too much like an altar; so that upon the whole, where space allows it, we should incline to the recommendation of its standing somewhat aloof.

We have now reached a most important stage in our investigation,—the treatment of the eastern wall of the oratory. We have shown that it cannot be adorned with an altar, and we are bound to suggest some method of providing it with some religious emblem, which should form a fitting and sufficient centre of worship. Our suggestion would be, that there should be placed against the east wall either a religious picture (a triptych if possible), or a cross; the latter either rising from the ground on a pedestal, or standing on a corbel projecting from the wall, and being, according to circumstances, either detached, or cut in relief in stone or wood, or made of metal, and attached to the wall; and, if possible, either painted and gilt, or enamelled, according to the material. Such a centre to an oratory will amply mark its distinction for Christian worship, and will at the same time broadly mark its subordination to those sacred places which are devoted to the highest rite of the faith. For *day* worship, a painted window would furnish as beautiful a centre as could be imagined, but it has this disadvantage, that, during late evening or night services, it would merely present a dark and blank vacuity. Might we be allowed to offer, as a

suggestion merely, an idea which has occurred to us, which, as it involves an architectural innovation, we put forward with great hesitation, and for the sake, merely, of calling attention to its feasibility: supposing that the eastern termination of the oratory was a painted window, might not this be surmounted with a projecting hood, resting on corbels just below the springing of the window arch, such as are sometimes over external doorways, in rich Middle-Pointed work? From the apex of this hood might grow an elaborate stone cross, painted and gilded with the evangelistic symbols, which after nightfall would furnish a sufficient centre of worship: the window beneath likewise serving this purpose in the day time. Care of course must be taken not to make a window so treated very large, or else the cross would be too high up. It might be in the form of a spherical triangle.

Old canons ordered the chapel not to have any apartment over it. Looking, as these canons especially did, to the sanctity of the holy Eucharist, we do not think that they need be made a matter of any moment in the allotting of the oratory. If there be rooms above it, it would be mere pedantry to object to its having a flat cieling. This cieling may be relieved by panelling, painting, or papering, according to circumstances. Of course, a combination of panelling and colour would be the most perfect treatment, short of vaulting; which we conclude would not often be resorted to, unless there were structural reasons connected with the stability of the pile above. From the centre of the room should hang a corona, which seems to us the most advisable way of lighting an oratory. If it be on the ground floor, the floor might be laid in encaustic tiles; but, if not, a rich carpet would be the most natural way of treating it. The warming of an oratory we leave to the practical architect to consider. It may be at times rather difficult. The walls above the stalls might be painted, or papered, or panelled, or (still preferably) covered with hangings, varying according to the season of the Church year, and, if the means of the household permit it, of rich stuff, and costlily embroidered. If this be adopted, and floral decorations be not spared, a life and a variety will be given to the oratory and its services, which will amply compensate, in the eyes of all considerate persons, for the absence of that altar, which they may have been led to think essential to its completeness.

THE ARCHITECTURAL ROOM OF THE ROYAL ACADEMY,

1849.

IN looking at that neglected corner of the Royal Academy catalogue, to which our business calls us, we were agreeably astonished at finding some names which have been for some time exiles from it,—the exhibition containing drawings which bear the names of Cockerell, Pugin, Carpenter, and Ferrey. This shows that it has not yet fallen into absolute inanition:—whether it will ultimately be saved from this re-

mains yet to be seen. The staple of the productions is, we are sorry to say, as devoid of any striking talent as usual.

Mr. Cockerell does not exhibit any original composition, his work being a large drawing of that class with which we must all have been familiar from our youth—a collection of various buildings so arranged in a gorgeous group as to form a sort of a grotesquely grand, impossible, Ninevitic city. In the present instance Mr. Cockerell's "Professor's Dream" affords him full scope for his great powers of drawing, and can never fail to attract the eyes of every visitor. We were glad to observe that the monuments of mediæval art have their due place in this strange congress of buildings of all ages.

To proceed to the designs with which we are concerned.

1005 is the interior, and 1182 the exterior, of the church at Weybridge, built by Messrs. A. Johnson and W. L. Pearson. The style is early Middle-Pointed, and comprises a west tower with a broach, a nave with aisles and clerestory of circular windows, and a chancel. The interior view is so unsatisfactorily hung over the door, that we could not at all make it out. On the whole it seems, without being anything striking, a creditable production.

1011, Charlcote church, Warwickshire, now being rebuilt by Mr. J. Clarke, is a small Middle-Pointed church; composed of a west tower and broach, a nave without aisles, and a chancel, and seems a pretty building.

1013, New dining hall, now erecting for the Earl of Shrewsbury, at Alton Towers, by Mr. Pugin, is a handsome, clever, and, we should think, successful attempt to give a modern dining room something of the character of the old hall, without losing those conveniences or luxuries which our actual civilization has made indispensable in such a country house. Mr. Pugin has contributed no less than four drawings.

The next, 1057, of an enormous length, is the western elevation of S. George's Roman Catholic church, showing the tower and spire as proposed to be completed. We do not much like the treatment of the second story of the tower (the one immediately above the part already built): it is entirely filled with square-headed windows, to the almost absolute exclusion of any plain walling. The want of repose of this portion is quite out of keeping with the remaining design; and these square-headed windows have, although the tracery is Middle-Pointed, a much later air. We should have thought that coupled windows with straight sides to the heads, would have produced the variety after which Mr. Pugin aims, without the disadvantages of the treatment which he has adopted. We should anticipate that if ever completed, the great loftiness of the spire will make the want of height in the body of the church more painfully conspicuous than it is at present.

In 1085 we have Mr. Pugin's own home and adjacent church, school, and cloister of S. Augustine, at Ramsgate, exhibited in an isometrical drawing, with various vignettes hung round it, including a ground plan. Unlike some other of Mr. Pugin's ecclesiastical groups, this one is partially built, and the remainder is in a state of proximate completion. The church, in which the Middle-Pointed style has been adopted, is of a complex and novel plan, as we shall endeavour to show in description.

The main body consists of two aisles, that to the south rather the more narrow, each under its own gable, and of the same height to the apex of the roof. The tower and spire rise centrally from the northern one, just as if this limb formed an aisleless church. From this tower sprouts southward a transept, which, crossing the south aisle, projects from it as if the tower from which it germinates had risen out of this, and not out of the more distant aisle. The porch is attached to the west side of the transept. The mass so produced will, we suspect, be found, (particularly in the interior,) to be too complex for the scale of the building—a mistake to which more than any other Mr. Pugin is liable. The chancel stands at the end of the north, and the Lady Chapel at that of the south aisle; the transept forms the Pugin chantry. In the cloister is placed the Herbert chantry (for Mr. Herbert, the eminent painter). In this chantry, and in the school, Mr. Pugin has affected an eclectic use of Perpendicular, which we cannot at all commend.

1117 is a view of Bilston Grange, Rugby, the seat of Washington Hibbert, Esq., with vignettes comprising (of which the catalogue does not inform us) a plan and several illustrations of S. Mary's R. C. church at Rugby, by Mr. Pugin. The Grange is a red brick building in domestic Debased. We were peculiarly struck with the conservatory, from observing how completely the lines of Perpendicular suit themselves to the framing necessary to make such a building. It was perfectly Perpendicular, and not the least Pointed, as the thirteenth or fourteenth century understood the word. This vignette of Mr. Pugin's is a living proof of our assertion, that the Perpendicular element in English Third-Pointed is a system of vertical and horizontal lines, in which the germ of a new style was exhibited. We particularly commend this drawing to our friend Mr. E. A. Freeman's observation. The church at Rugby, a one-aisled one with western tower, seems pretty. Mr. Pugin has had the laudable courage to put a saddlebacked head to the tower.

1014, Design for a parish church by J. F. Wadmore, is miserable, full of vulgar pretence. It is a big cruciform thing, with an apse fringed with gabbling—pseudo-chapels, with a single light in each, and the coping extravagantly ornamented; while at the lantern is a heavy attempt after the French central tourelle. The tower and spire stand at the west end.

1015, is a private chapel and cemetery recently erected at Carnallock, near Dumfries, for the late Sir A. Johnston, by Mr. E. B. Lamb. The cemetery element overrides the chapel, *e. g.* the western elevation (which is all we see) is composed entirely of a huge doorway, the upper portion being filled with Flamboyant tracery, so as to form the window.

1016, Design for the Chichester Training College for Masters, by Mr. F. W. Ordish, shows considerable straining after picturesque effect without an adequate result. A little chapel is included in the group, and a pyramidal roof with concave sides.

1021 and 1022, appeared in the catalogue as two interiors of Ormond Quay New Church, Dublin, by Mr. F. A. Dovey. We were

astonished at the audacity of its badness. On a second visit we find writings on the drawings which show that the building is a Presbyterian meeting-house, and that Mr. Dovey merely did the drawings. The architect rejoices in the name of Gribbon. The destination of the building apologises for its arrangements; but not for the incomprehensible vileness of the architecture. There is no reason that the details of Perpendicular, when employed for a Presbyterian Meeting-house, should not be as good details as anywhere else. Mr. Gribbon, however, treats us with all the caricatures of bad Gothic, which we should look for in a Cheltenham church of twenty years back. We are somewhat astonished at the Hanging Committee admitting these things, and placing them as they have in so favourable a position. We trust that if Mr. Gribbon ever devotes his genius to the use of anything but dissent, his architectural improvement will not fall short of that in his theology.

1024, an idea for a country parish church, by Mr. T. H. Rushforth, is too much of a cathedral on a small scale. It is cruciform, with a central spire.

1030, a Design for a church, by Mr. V. Arnold, is in First-Pointed, and composed of a western tower and broach, a nave with aisles under separate gables, and a chancel beyond. It does not rise above mediocrity.

1031. Design submitted for Edmonton New Church, by Mr. F. E. H. Fowler; Middle-Pointed has been chosen. Mr. Fowler is too ambitious. The structure is composed of a nave and aisles under separate gables, and a tower and spire to the north of the north aisle, completing the façade. The breadth of such a mass, as may be supposed, would be excessive. We do not think the transept felicitously treated.

1032 is S. Peter's church, Cheltenham, by Mr. Daukes, which we have noticed elsewhere in this number. This drawing is catalogued as the production of a Mr. Wehnert, at the same time recording the name of the architect. Mr. Daukes' own name appears to three more drawings—a Lunatic Asylum, an Alms-house, and a Training College. He has, moreover, exhibited three additional works, under the names of the draughtsmen, but in the catalogue stated to be from his designs! Is this fair? If it be fair according to the rules of the Academy, then the sooner these rules are amended the better: it certainly is not right according to the principles of common sense. This dodge (to give it its right name) has given Mr. Daukes the means of exhibiting six designs in the very limited space allowed to architecture. Had he done so *bona fide*, we should have had no reason to complain; but we have reason when we see his end gained by so transparent a device. Of these drawings Mr. Cox fathers 1088, which is S. Stephen's church, now erecting in Avenue-road, Regent's Park. We will not describe this large Middle-Pointed structure from anything but a personal inspection. Mr. Wehnert patronises (1163) the chapel of the Agricultural College at Cirencester; the Middle-Pointed style is adopted, and as the building is a parallelogram, we hope it is properly arranged as a college chapel. But we have omitted 1036, the building to contain Mr. Close's new training college at Cheltenham. Mr. Daukes, in straining after collegiate effect, has produced too straggling a mass.

1034 comprises interior views looking east and west of S. Mary's church, Hadleigh, Middlesex, by Mr. G. E. Street. This seems a very pretty and correct restoration. The chancel is properly arranged, and separated from the nave by a low screen. We should only fear that the roof and the pulpit are too elaborate for the remaining design. Mr. Street appears again (1144) with an original design, S. Mary's, Biscovey, Cornwall, now being erected. We think that rudeness seems almost too much studied in this church, which is described elsewhere in this number. Neither of Mr. Street's drawings have any colour. We do not know whether this is the reason that they are both placed on the ground line, so that one has almost to break one's neck to look at them. If there be no technical disadvantage in the absence of colour (a rule most unadvised, if it do exist, in an architectural exhibition), we have, we think, some reason to complain of the way in which the pictures are hung, when we see the works of a clever architect like Mr. Street so treated, and Mr. Gribbon's monstrosities so advantageously placed.

1044, Meanwood church, near Leeds, erected for the Miss Bcketts, by Mr. Railton, is a decided failure. The style is intended for First-Pointed; and the church aspires after the dignity of being cruciform. Though without aisles, the nave being very broad, the west end is flanked with huge and heavy pyramidal-headed turrets. The side windows are coupled lancets of that peculiar sharp description into which some architects throw themselves when rebounding from windows of a cathedral-like width. The porch is at once too shallow and too high. The central tower and spire are propped by two very short transepts, exhibiting to great advantage specimens of the local lancet. We are always especially annoyed when we see individual munificence inadequately responded to by the skill of the architect. Mr. Railton likewise exhibits the interior of the chapel of Ripon Palace, which we have described in a former volume.

1046 is the interior, and 1131 the exterior of a church proposed to be erected near London by Mr. G. Alexander. The style is Middle-Pointed, and comprises a tower and spire, nave with aisles, and a chancel, with short chancel aisles. The pitch of the roof is very bad, and the tracery of the clerestory seems to be of quite a Perpendicular character. The interior shows open seats.

1071, "A church design, to be built in Surrey," by Mr. F. Pouget. We wonder whether "to be built" is in the future or potential mood. We think, if not very far from London, we shall go and look at it, if it really becomes an actual thing of stone and mortar. Mr. Pouget affects the Middle-Pointed, and in order to show his appreciation of the resources of Christian architecture excogitates a series of gabled chapels, like those of S. Giles's, Oxford, and Scarborough churches, for the south aisle. We need not pause to note the unfitness of this plan for our present ritual. The tower standing at the east end of this troop of gables (against one of which a porch is hitched), has a queer arrangement of large and little windows, which we will not describe, as they can be seen for a shilling, with the remaining exhibition.

Has Mr. Gough a patent for spoiling the few mediæval churches left in London? 1072 is what he fancies S. Giles's, Cripplegate, should be

restored to, with a marvellous lantern perching on the tower. We have *da capo* (1134) his restoration of old S. Pancras, which formed in another drawing one of the ornaments of the Free Exhibition. But it would be too much to expect this artist to confine himself to restorations. Accordingly we behold we are treated to an effort of his original genius in 1114, S. Matthew's church, Denmark Hill, Camberwell, in course of erection. One characteristic is enough to stamp the design. It has an apse, and this apse is the entrance front, and is pierced with a cathedral-like double door!

1087 is the south-west view of a design for a church, by Mr. H. Bagster. Take a Chinese architect from his laborious meditations upon pagodas, and, with one week's study of Winkles' Cathedrals, order him to draw a Gothic church, and he might produce something not unworthy to be the pendant of this otherwise inimitable design.

1105 is a sketch of a cemetery chapel and vaults, by Mr. J. M. McCulloch, in Middle-Pointed, by no means successful.

1129. Interior of S. James's church, to be built at Hatcham (a new suburb grown up near the New Cross station, on the South-Eastern line), by Mr. W. L. B. Granville. This promises to be one of the worst specimens of modern Pointed which the last few years have produced. The church is cruciform, and the style pretends to be First-Pointed, of the pseudo-cathedral sort, with thin pillars, stilted bases, plaster groinings, a huge eastern triplet, an organ perched in the north transept, and above it an inconceivable rose window. We were in hopes that this particular form of architectural enormity had died away.

1140. The training and middle school for the diocese of Worcester, by Mr. Ferrey, seems, on the whole, a nice looking collegiate building. The chapel at the east side destroys its otherwise distressing uniformity. There is an absence of pretence about the building which is refreshing. Mr. Ferrey likewise exhibits the palace at Wells, with his additions, and S. Stephen's, Westminster, which we will not do him the disadvantage of again noticing from an academy drawing, after having already spoken of the actual building.

1146. A design for the consecrated chapel of a cemetery, by Mr. W. Allingham, in Middle-Pointed, is a very poor thing. It has odd western turrets, a slanting staircase in the thickness of the south wall, and an impertinent looking little south transept.

1155 is Mr. Young's church, built at Walkden Moor, for the Earl of Ellesmere; and 1159 is a design for a parish church, in the west of Ireland, by Mr. C. Geoghegan, both of which we have already criticised in our review of the Free Architectural Exhibition. Little indicative of genius as Mr. Geoghegan's design is, such a church would be a gain in Ireland.

1169. "Design for a church in the Decorated Gothic," by Mr. H. Wyatt. If pinnacles, flying buttresses, and a sacristy in the shape of a chapter house make a good design, then this one is unquestionably most successful!

We shall not at present speak of Mr. Carpenter's drawings (1172 and 1189), the interior of Sherborne Minster restored; reserving what we have got to say for a future article on the entire restoration. Mr. Ash-

pital exhibits a monument after the fashion of a Chantry Chapel, which he has been compelled to design in revised Pagan, to suit the church for which it is intended. He has striven to make it Christian through means of its emblems and legends.

We are sorry not to see Mr. Scott among the exhibitors this year. The number of interior views of churches is less than it has been of late years.

We have passed over sundry parsonages and schools in that sort of conventional debased or Elizabethan—we are really at a loss to give a name—which is rapidly becoming acclimated among us, as the recognised style for this sort of semi-ecclesiastical buildings. It will require a vigorous exertion on the part of church architects to oppose its growth, by the exhibition of buildings in a correct style, at once cheap and sufficiently picturesque to satisfy the public eye.

ELY CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—Will you kindly allow me to correct an erroneous impression which may arise from the paper on the subject of the “Retrochorus” in your last number. The writer speaks of “one part of the design at Ely as then contemplated” (meaning in last December) “the retention of the altar at the extreme east end.” He subsequently speaks of “the plan” and “the proposed scheme” evidently under the impression that this is *bond fide* the arrangement which has been proposed. Now a more careful examination of your article of December will show him that, so far as I am concerned, this is not the case; but I feel sure from the tone of his communication, he will excuse my specifically correcting what may be an only apparent misapprehension.

It is not the place of a professional man to make public any details of his communications with his employers, which renders it often unavoidable that an architect should submit patiently to blame which does not belong to him. There can, however, be no harm in my stating (and I am sure that the noble-minded and highly-gifted individual who presides over the affairs of this church will excuse my doing so) that since my engagement I have made *but one* general plan for the choir arrangement, and that in that plan the altar is advanced by two bays from the east end; that I have in no degree withdrawn from that plan, and have made no concession on this point beyond what you yourself urge, viz., that “the question of the position of the altar be left open for the maturest consideration.”

It is a point on which I feel very strongly, both æsthetically and in every other point of view; and it is one on which the Dean and Chapter have never come to any resolution, and are, I have no doubt, only too glad to hear the opinions of those who may have directed their attention to the subject.

I do not think I should have departed from the course which I generally hold to be right,—of being silent on matters in which I am professionally concerned, and which are undetermined, but that the paper alluded to has come under my notice nearly at the same time with a strong passage on the subject in Mr. Freeman's admirable *History of Architecture*, and that the two together had called to my recollection a very premature, and therefore unjust, remark on the same subject in the last report of the Oxford Society, which appears to have been made without due inquiry, and certainly without any knowledge of my plan.

Hoping that you will have room for the insertion of the above,

I remain, Sir,

Your very obedient servant,

GEORGE GILBERT SCOTT.

Spring Gardens, April 27th, 1849.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE tenth anniversary meeting was held on Thursday, May 10, in the schoolroom of Christ Church, S. Pancras, in Albany Street. The chair was first taken by Mr. A. J. B. Hope, M.P., the chairman of committees, and afterwards by the Rev. W. Dodsworth, one of the vice-presidents.

Mr. Hope opened the proceedings by some remarks, apologising for the absence of the president, and that of Mr. Dodsworth. He made some observations upon the desirableness of the members of the society making more use of the rooms which it rented at a great expense. He introduced to the meeting the most distinguished visitor on the occasion, M. le Père Martin, the eminent French ecclesiologist, one of the authors of the *Monographie des vitraux de la Cathedrale de Bourges*.

The following report was then read by the Rev. B. Webb, M.A., honorary secretary:—

"The committee, in meeting the society on this its tenth anniversary, will follow the general order of former annual reports, and begin by remarking, that while there have been very few resignations from the society during the past year, there have been fifteen new members added to the list in that period.

"With respect to publications, one new work has been issued since the last anniversary; viz. the series of working drawings of flowers and details for ecclesiastical embroidery, drawn by Miss A. Blencowe, printed by the Anastatic process, and published in two parts, comprising twelve drawings, under the sanction of the committee of the society.

"A set of drawings of the church of S. Andrew, Heckington, were exhibited by Mr. Place last year at the annual meeting. A subscription was then begun to secure their publication in the same style as

that of the drawings of the chancel of All Saints, Hawton, engraved under the superintendence of the same architect for this society. Unfortunately, there have not been sufficient names yet to justify the further progress of the work.

"Equally unsuccessful has been an attempt, encouraged by the committee, to collect subscriptions for a Swedish artist, who had proposed to publish illustrations of the ecclesiastical remains in Gothland.

"A Report, promised in 1848, has been delayed for several reasons: chiefly because of the difficulty of erasing the names of certain members elected before 1842, who, by paying up small sums of arrears, might have become life members. This Report, however, already partly printed, is intended to appear, corrected to the present time, as soon as possible after this meeting.

"The *Ecclesiologist*, however, which is becoming more and more evidently the most useful and important means by which the society can labour for its object, has been published at its regular periods, and wants now but one more number to complete the ninth volume. The thanks of the society are due to the various contributors to this volume, some of whom are to be welcomed as new labourers in the cause, while some are members of architectural societies in alliance with our own. In particular, our thanks are due to the Lord Bishop of Fredericton, who communicated an interesting paper on the ecclesiology of his diocese, of which he delivered the substance at our last annual meeting. Mention should also be made of a paper by the Rev. W. Scott, on the construction of wooden churches—which it is a satisfaction to know has been already found practically useful in North America—of a paper by Mr. Chambers, on ancient crosses—and some very valuable contributions by the Rev. J. Rodmell, in one of which he showed satisfactorily the inappropriateness of the term *sacrarium* as applied to the part of the chancel in which the altar stands.

"It may be in the memory of some present that a general feeling was expressed, at the last anniversary meeting, that the paper then read by the Rev. J. M. Neale, 'On the Narthex of the Oriental Church, with especial regard to the question of its revival in our missionary dioceses,' should be published by the society. The reason why this wish was not complied with is, that the author has now nearly ready for publication an extensive work on the general subject of Greek Ecclesiology, in which the substance of this paper will be incorporated.

"Two evening meetings were held in the spring of last year, at which several papers were read by various members, who deserve the best thanks of the society. Upon the whole, however, owing especially to the circumstance that so few comparatively of our members are permanently resident in London, it has not been thought expedient to continue them.

"The committee regret to say that they have not found the rooms, at present occupied by them at No. 78, New Bond Street, to be of much practical use to the members, nor have the collections of the society been either much increased or made much use of. This, however, is one only among many circumstances which indicate that the publication of the *Ecclesiologist* is the most natural and the most bene-

ficial method of operation for a society like our own—the members of which are dispersed throughout England, being no longer bound either by an academical or a diocesan tie.

“Very little active intercourse has taken place since we last met between this society and those in connection with it. With the young and active societies at Cambridge and in Buckinghamshire, however, several communications have been interchanged: and still more frequently with our daughter society, the New York Ecclesiological Society. This is the place to mention that the latter body has established a magazine, entitled the *New York Ecclesiologist*, on the exact model of our own publication, and which appears to be conducted with much ability and principle.

“Several interesting ecclesiological questions which have come before the committee during the past year have already been made public in the pages of the *Ecclesiologist*. The committee have been consulted in numerous cases of church building and restoration from various parts of England, several from different dioceses in Scotland, three from Ireland; from the colonial dioceses of Bombay, Sydney, Fredericton, and Tasmania, and from several places in the United States.

“It has been customary with us, in former years, to notice particular cases of ecclesiological success as subjects of special praise and congratulation. To-day, with this end, we would mention the chapel and collegiate buildings of S. Augustine’s, Canterbury, the design of W. Butterfield, Esq., as a remarkable instance of architectural excellence.

“Among the events of the last year which have given them the greatest satisfaction, your committee must allude to the recent appointment of George Gilbert Scott, Esq., to the post of surveyor of the fabric of Westminster Abbey, holding out as it does the assurance that skill, taste, and true ecclesiological and religious feeling will be devoted to the sustentation and decoration of a church which, while it is one of the noblest in Christendom, and stands in the largest city in the world, has been in some respects subjected to greater disfigurements than any other mediæval cathedral that has not been absolutely modernised. We are glad to be able to announce to the meeting, that Mr. Scott has kindly promised, at the close of this day’s proceedings, to accompany such members of the society as are able to join him over the Abbey. We hope that many will find it in their power to avail themselves of this opportunity.

“Among the new churches, consecrated or opened since our last annual meeting, we must particularly notice S. Andrew, Bradfield, Berks, by Mr. Scott, and S. Paul, Brighton, by Mr. Carpenter, as deserving of special commendation, and indicating most forcibly the progress which the ecclesiological revival has made.

“Of large works in progress we may express our pleasure in announcing that, a rate having been granted, there is every reason to hope that Mr. Carpenter’s important restoration of Sherborne Minister will be speedily commenced. His yet more important work at S. Patrick’s, Dublin, remains still suspended. The restoration of Merton

College Chapel, Oxford, has been entrusted to Mr. Butterfield, and is in progress, as also that of S. Mary Ottery, under the same architect. The *Ecclesiologist* has more than once, during the year, given satisfactory details of Mr. Cottingham's work at Hereford Cathedral.

"The locality in which we are assembled does not permit us to forget the great ritual ameliorations which our esteemed vice-president, to whose kindness we owe this place of meeting, has introduced into the church under whose shelter we are gathered. Under Mr. Carpenter's superintendence, a choir, in which service may be said with strict ritual propriety, has been unpretendingly arranged, without sacrifice of space or prejudices; and this has very lately been enriched with an eagle-desk—(by far the most striking which Mr. Butterfield has yet designed)—itself the well-earned token of gratitude from the congregation to the incumbent. It may be allowed us to express a hope that Christ Church, S. Pancras, may soon receive the further ornament of decorative colour, of which it stands peculiarly in need. The unusual success with which the decoration in polychrome and stained glass of the sanctuary of Christ Church, Hoxton, has been effected, deserves especially to be singled out for notice. Great praise is due to Mr. Simmonds, who conducted the decorative works; and the stained glass, by Mr. O'Connor, but partly worked from cartoons by W. Dyce, Esq., R.A., is, in respect of improved design, quite a step forward in this branch of art.

"S. Paul's, Shadwell, has likewise received same decoration in polychrome during the past year, under the care of Mr. Butterfield.

"A gratifying tribute of deserved affection was paid last year to our vice-president, the Dean of Chichester, by his late parishioners and other friends, who subscribed to fill with stained glass the long-veged western window of his cathedral. The glass was executed by Mr. Wailes, who had acquitted himself successfully in the glass of the triplet immediately beneath.

"Among similar decorative works in progress, though not under our direction, there are few in which we feel a deeper interest than the proposed new stained glass windows in Canterbury Cathedral. We learn that the glass for two of the three windows intended to be filled, has been already ordered. The work is entrusted to M. Gerente, an honorary member of our society, and we have the best hopes of his artistic skill and archæological knowledge bringing it to a very successful issue.

"After Canterbury Cathedral, this is the place to notice that the stained glass in the neighbouring chapel of S. Augustine's, executed by Mr. Willement, is of great merit, and calculated to sustain that gentleman's reputation.

"Among the younger architects whose works have come before the notice of the committee during the past year, it may not be invidious to mention, as deserving of much commendation, Mr. Burleigh, of Leeds; Mr. C. E. Giles, of Taunton; Mr. Pearson, of London; Mr. Penson, of Oswestry; Mr. Place, of Nottingham; Mr. Street, of Hampstead; Mr. Truefitt, of London; and Mr. Withers, of Sherborne; of whom all but one are members of our own body.

"In conclusion, the committee believe that they may justly congratulate the society on the gradual but sure progress which its principles are making, not only in this country, but in all the Churches in communion with the Church of England. Not to mention other principles for which we have long contended, we may record that the all-important one of the proper arrangement and use of the chancel and sanctuary, and the nature and employment of decorative colour and general ornament, have been, during the past year, very generally diffused and extensively acted upon. These same principles are those which will require to be still more advanced, defended, and carried into practice, in the year to come."

Lord John Manners, in moving the adoption of the report, referred to the circumstance of the society having now reached its tenth anniversary, and remarked that its existence was now to be not so much heard of as seen—seen, viz., in its works, and in the success that had crowned its efforts. He lamented that the president, Archdeacon Thorp, had been unable to preside to-day, and referred to the beautiful specimens of the society's manufacture of church-plate then exhibited, and to the honour of M. Martin's presence in the meeting.

The Rev. T. Mills, of Stratton, Suffolk, having seconded the motion, and testified to the progress of ecclesiological knowledge in the eastern counties, the report was unanimously adopted.

Mr. J. D. Chambers, the treasurer, read the audited balance-sheet of the society's account for the past year, showing a balance of about £80 in hand. He expressed the great desire of the committee to be able to make the society more useful in instructing the younger members, and to circulate the *Ecclesiologist* among all paying members.

The new committee was then elected, viz. :—

J. D. Chambers, Esq., M.A. Oriol College, Oxford.
Sir S. R. Glynne, Bart., M.A., Christ Church, Oxford.
A. J. B. Hope, Esq., M.P., M.A., Trinity College, Cambridge.
Rev. J. M. Neale, M. A., Trinity College, Cambridge.
Rev. W. Scott, M.A., Queen's College, Oxford.
Rev. B. Webb, M.A., Trinity College, Cambridge.

The Rev. Henry Bedford, M.A., S. Peter's College, Cambridge, and Hugh Parnell, Esq., M.A., of S. John's College, Cambridge, and of Lincoln's Inn, were elected auditors for the ensuing year.

Le Père Martin then read, in French, two short papers, one on the archiepiscopal throne (the stone "Patriarchal chair") at Canterbury, to which he assigned no earlier a date than the time of the tomb of Cardinal Langton; the other illustrative of a costly stuff (of which he presented two coloured lithographs) given at the end of the twelfth century by the Empress Beatrice to Aix la Chapelle, to receive the body of Charlemagne after his canonization by the Antipope Paschal. This was discovered on the shrine, given by Frederick II., being opened to ascertain whether or not it contained likewise the body of S. Leonard, which was subsequently discovered below the floor of the cathedral, in a shrine of lead given by Otho III. The lithographs are soon to appear in the very interesting *Mélanges d'Archéologie*, in the

course of publication by him and M. le Père Cahier (his colleague in the work upon Bourges.)

The Rev. W. Scott moved the thanks of the meeting, which were unanimously given.

A paper "On the Draining and Drying of churches," was read by the Rev. B. Webb, honorary secretary, which gave rise to a conversation in which the Rev. W. Scott, the chairman, and Mr. Dickinson took a part.

The Rev. J. M. Neale, honorary secretary, read a paper "On Ecclesiastical Ironwork," showing how village smiths might be taught to execute it, and exhibited examples in proof. Mr. G. G. Scott confirmed the assertions of the paper, and mentioned that the beautiful iron work of Queen Eleanor's tomb in Westminster Abbey had been wrought, not in London, but by a smith at Leighton Buzzard. He also gave a deserved commendation of the iron work recently produced by the village smith at Bradfield, Berks.

The vice-president, having returned thanks to the writers of the papers, supported what had been said by Mr. Chambers and Mr. Scott about the propriety of giving elementary lectures on ecclesiology, mentioning that persons such as schoolmasters, and those engaged in choirs, ought to be, and doubtless would be, interested in learning something of the science.

Mr. Keith the manufacturer of church plate for the society exhibited numerous specimens of altar services, particularly a set for Advent parish, Boston, in the United States, and a set for Toronto. Mr. G. G. Place showed the first sketches of his proposed rebuilding of S. Peter's, Derby; and Mr. Wetherell exhibited some successful carving.

After the meeting a party of members accepted the kind offer of Mr. G. G. Scott, and accompanied him over Westminster Abbey.

Subsequently to the Anniversary Meeting, the Officers for the ensuing year were thus re-appointed:—Chairman of Committees, Mr. Hope; Treasurer, Mr. Chambers; Secretaries, Rev. B. Webb, Rev. J. M. Neale, Sir S. R. Glynne, Bart.; and all the former Members of the Committee were re-elected, viz.:

Sir Charles Anderson, Bart., M.A., Oriel College, Oxford.
 J. J. Bevan, Esq., M.A., Trinity College, Cambridge.
 F. H. Dickinson, Esq., M.A., Trinity College, Cambridge.
 J. S. Forbes, Esq., M.A., Christ College, Cambridge.
 F. R. Haggitt, Esq., M.P., M.A., Baliol College, Oxford.
 Rev. G. H. Hodson, M.A., Trinity College, Cambridge.
 Hon. and Rev. R. W. Sackville West, M.A., Baliol College, Oxford.
 C. W. Strickland, Esq., M.A., Trinity College, Cambridge.

The Rev. A. R. Ashwell, B.A., Caius College, Cambridge, and Curate of Speldhurst, Kent, and Alfred Trevor Crispin, Esq., of 70, Welbeck Street, London, have been elected Members of the Society.

OXFORD ARCHITECTURAL SOCIETY.

THE Oxford Architectural Society held four meetings during Lent Term 1849, at the Society's Rooms in Holywell.

The first meeting was held on Wednesday evening, the 31st of January; the Rev. W. Sewell, B. D., of Exeter College, President, in the chair. The following new members were elected:—

Mr. Charles Marryatt, Queen's College.
Mr. P. Westley, Corpus Christi College.
Mr. P. L. Selator, Corpus Christi College.
Mr. A. W. Peel, Balliol College.
Mr. J. Fielden, Christ Church.

Among the presents received were Messrs. Butler and Hodges' Architectural Scrap Book, presented by the Authors; Elevation of Strixton Church, Northants, presented by Mr. Parker; Remarks on Baptismal Fonts, presented by the author, the Rev. R. E. Batty; Views, &c., of the Churches of All Saints, Derby, and of S. Mary, Nottingham, presented by Mr. R. E. E. Wilmot, Christ Church; and a collection of specimens of Painted Glass, from the manufactory of Mr. Powell, Whitefriars, London.

Mr. E. A. H. Lechmere, of Christ Church, Secretary, then read the report of the Committee, which announced the immediate commencement of a course of Practical Elementary Lectures on Architecture: and mentioned the increase in the members of the Heraldic Section, which was formed at the end of last term, with a view to supply increased means for studying a science so intimately connected with Ecclesiastical Architecture, and to prove that the Society does not neglect the objects which the Heraldic and Genealogical Association, on its dissolution, bequeathed to it.

Mr. Robinson Thornton, B. A., of S. John's College, then read a paper, of which the following is an epitome:—

The distinctive character of Ecclesiastical Architecture has been called by various names, of which the most appropriate appears to be that of symbolism. That there is a hidden and symbolical meaning in all art may be shown from the metaphysical character of art—a character distinctly to be seen in the views taken both by Aristotle and Plato,—that of its being an exhibition of truth and beauty in a material form modified by the artist's mind. The peculiarity of Christian symbolism is that such esoteric meaning is applied to purposes of instruction. It is alluded to in the works of early writers,—S. Clement, S. Barnabas, Tertullian, Socrates, and it is traceable in ecclesiastical buildings from Anglo-Saxon times till the Renaissance. Christian symbolism may be divided into two kinds—Protosymbolism and Deuter symbolism. The latter is more metaphysical, and is not capable of being guided by rules, but must be left to the architect. The former is the designed introduction of some feature calculated to give Catholic instruction; such as those of the Cross, or the numbers 3, 8, and 12. For this kind of symbolism we may give four rules: those of *harmony*

of the symbolical features with the whole edifice, leading to the omission of grotesque or secular features: *constructivity*, forbidding the introduction of any architecturally unnecessary ornament; *æsthetic* beauty, and *preference of symbols* of easy interpretation. By observing such rules will our ecclesiastical edifices be "built as a city which is at unity in itself."

The President returned the thanks of the Society to Mr. Thornton, and alluded to some remarks made by him relative to the grotesque representations so often found in the internal decorations of Middle and Third-Pointed churches. Though used formerly as a means of conveying a symbolical meaning to the mind of devout but illiterate worshippers, in the present age of civilization and improved education they were no longer needed; and in modern structures might well be omitted.

The Rev. F. B. Guy, of Lincoln College, exhibited the proposed plans and elevations for the completion of the Llangorwen church, South Wales. The designs, one of which is by Mr. Butterfield, the other by Mr. Salvin, were submitted by Mr. Guy to the opinion of the Society.

Some specimens of panels and mouldings, executed by Mr. Irving's wood and stone carving machine, were exhibited.

The second meeting was held on Wednesday, February 14th. The following gentlemen were elected Members:—

Mr. F. Lygon, Christ Church.
 Mr. Oliver Massey, Magdalen College.
 Mr. A. S. Pott, Balliol College.
 Mr. A. S. Hewlett, Exeter College.
 Mr. J. D. Brooks, Christ Church.
 Mr. Henry Wentworth Foley, Christ Church.
 Mr. J. W. Hills, Trinity College.
 Mr. L. Prendergast, Christ Church.

Among various presents which the Society had received was a collection of rare and valuable works connected with the subject of heraldry, presented by the Rev. J. R. Bloxam, D.D., of Magdalene College, for the use of the heraldic section. The President expressed the thanks of the Society to Dr. Bloxam for this liberal present.

The Secretary then read the Report, which stated that the Committee had been called on to examine two designs for some proposed additions to Llangorwen church, South Wales; and that they had, with the suggestions of a few alterations, approved the design given by Mr. Butterfield. They had also received a communication from the New York Ecclesiological Society, expressing their thanks for the publications of this Society which have been presented to them, and their sense of the interest taken in England in their progress.

Some suggestions had also been given to the Rev. C. Taylor, relative to a change of situation for the organ in that church; and an account

received of a meeting of the Buckinghamshire Architectural and Archaeological Association.

Mr. Parker then read a paper, which formed the first of a course of four elementary lectures on the history of architecture in England, and the characteristic features of each period. He began with the Roman Basilica, as the original type which was imitated in the earliest Christian churches; took a rapid survey of the period prior to the eleventh century; dwelt at some length on the early towers, supposed to be Saxon; gave an outline of the history of the principal Norman buildings, dividing them into early and late, and described the mode of distinguishing the buildings of each of these periods, bringing down the history to the year 1175. The lecture was illustrated by a large number of drawings and engravings.

The President returned the thanks of the Society to Mr. Parker for his very valuable paper—for the great amount of detail and illustration by which the value and interest of it were enhanced.

The Meeting then separated.

The third meeting was held on Wednesday, February 28th, when the following gentlemen were elected :—

Mr. L. L. Randall, New College.
Mr. G. Gainsford, Pembroke College.
Mr. A. Barffe, Pembroke College.
Mr. R. Benson, Christ Church.

The Secretary read the Report, which announced the election of Mr. F. Meyrick, B.A., Fellow of Trinity College, as Secretary, in the room of Mr. E. A. H. Lechmere, who was appointed Corresponding-Secretary as some acknowledgment of his valuable services during his holding office as Secretary. The dilapidated condition of the north aisle of Dorchester church was noticed, for the restoration of which—an object now of pressing necessity—the subscriptions which are due are earnestly requested.

The President then called on Mr. Cox to read a paper "On the Historical Progress of Artistic Meaning in Ecclesiology." He commenced by noticing the modifications of laws and principles which are often found necessary in endeavouring to recover a position which has been lost; and then, beginning from the earliest times, he proceeded to give a short sketch of the different degrees of meaning impressed upon Christian churches, that at first it was brought out by circumstance and used unconsciously; that in the earlier stages symbolism was rather of facts, and that so it continued throughout all the stages of the Romanesque style. He then noticed various theories respecting the introduction of the Pointed arch, some of which were liable to the charge of fancifulness; the distinction between ritual symbolism and that of construction; and that, if some interpretations of symbolism cannot fully be substantiated, it does not at all derogate from what manifestly conveys a real meaning.

The President returned thanks to Mr. Cox for his very excellent paper, and in corroboration of his views drew an analogy between the

Symbolism of Architecture and the Symbolisms of Scripture and Nature. He thought that the same laws ran through them all. The Scripture was full of symbolisms, and yet we were not to run wild in symbolical interpretation, but certain definite rules were always to be observed. We should always bear in mind the difference between those symbolical meanings which were originally intended, and those which might be gathered by others, which might be true indeed, but of which the authors were unconscious.

The Rev. J. L. Patterson, M.A., made some observations in opposition to some strictures on Durandus in Mr. Cox's paper.

The Rev. W. B. Jones thought there were three kinds of symbolisms, for that symbolism of thought and symbolism of thing differed in kind. There was symbolism of great ideas: one church for example might symbolize the idea of infinity, another that of strife or harmony. There was symbolism of facts exemplified in the cruciform shape of a church: and thirdly there was a symbolism between the other two, partaking of the nature of both as being the exponent of ideas as manifested in the medium of facts, and of facts as falling under the same great ideas. To this kind the symbolism of numbers might be referred.

After a few more words from Mr. Patterson and Mr. Jones, Mr. Patterson read a paper on Nomenclature. He thought it most desirable that the Society should adhere to one terminology or the other,—to that of Mr. Rickman or that of the Ecclesiological Society. Without undervaluing Mr. Rickman's great services, he objected to his terminology as unphilosophical and calculated to mislead. He thought that that of the Ecclesiological Society avoided those evils, and hoped that the Society would adopt it.

The President agreed with Mr. Patterson's view, and recommended the abandonment of Mr. Rickman's nomenclature.

Mr. Jones wished for a terminology different both from Mr. Rickman's and that of the Ecclesiological Society.

Mr. Whately, of Christ Church, observed that it had been customary already to make use of that of the Ecclesiological Society.

The President believed that in time a third terminology would arise, but at present it would be better to make use of one known.

Mr. Jones would agree with the President, but that he thought that the Ecclesiological terminology would mislead.

A conversation then ensued between the Librarian, Mr. Patterson, the President, Mr. Whately, and Mr. Jones; after which the President declared the Meeting adjourned.

The fourth meeting of the Society took place on Wednesday, March 14th, when the following gentlemen were elected Members:—

Mr. J. R. S. Stanhope, Christ Church.
Mr. G. F. Simes, Worcester College.

After the election of Members and the Secretary's Report, Mr. Parker read a paper on the "Early English" style, and the transition from the Norman. He showed by numerous examples, that the

Pointed arch was used throughout nearly the whole of the twelfth century, and nearly fifty years before the change of style, which took place about 1175. He then traced the new style by buildings of ascertained dates, and briefly described the chief characteristics. The paper was illustrated by a great number of drawings and engravings.

The President thanked Mr. Parker for his second lecture, for his abundant illustrations so necessary to follow a history, and hoped the paper might be printed;—noticed the Pointed arch as being used in Norman where necessity required it, but the invention at first turned to no account, as is the case with many other inventions,—in fact, till the principle of verticality was thoroughly grasped.

Mr. Freeman's remarks on Nomenclature were then read.

Mr. Parker affirmed Norman to be First-Pointed, and therefore opposed the calling Early-English First-Pointed.

Mr. Cox opposed calling Decorated a style, which has no philosophical existence.

The President thought the framing a new Nomenclature must be a work of time, and we could not look for perfect accuracy and agreement.

Mr. Barrow made some observations as to the use of the Pointed arch by Cistercians; spoke of the spirit of S. Bernard, and the effect of that order on the style of the age.

A conversation then followed between Mr. Barrow, Mr. Parker, and the President; after which the Meeting separated.

A Meeting of the Society took place in the Society's Rooms, Holywell, on Wednesday, May 9th, at eight o'clock, P.M. The Rev. W. Sewell, B.D., President, in the chair. The following gentlemen were elected Members:—

G. V. Heathcote, Esq., Balliol College.

John Thirlwall, Esq., Exeter College.

After the enumeration of the presents received, Mr. F. Meyrick, Secretary, read the Report, which announced that Mr. G. W. Cox, of Trinity College, had resigned his post of Secretary to the Society, after long and valued services; and that Mr. G. R. Portal, of Christ Church, had been elected to fill his place; while Mr. R. Thornton, B.A., of S. John's College, succeeded Mr. Portal as Member of Committee. The Report farther stated that in arranging the supply of papers to be read before the Society for the Term, the Committee had made it their aim to make the meetings as practically useful to the Members as was possible, and for this purpose had asked Mr. Parker to continue his course of Elementary Lectures, and had taken measures to obtain before the end of the Term a paper containing "Hints on Glass Painting" a subject which they believed would be so especially useful at the present time, when they had reason to believe that Glass Painting was becoming a much more favourite occupation among amateurs, which it well became the Society to encourage.

The Secretary then read a letter from the Secretary of the New

York Ecclesiological Society, expressive of the pleasure felt by the New York Ecclesiologists at the communications entered into between the two Societies.

The Rev. J. Baron then brought before the notice of the Society the plans for the restoration of Great Milton church.

The Rev. J. L. Patterson said he had admired Mr. G. G. Scott's plan very much ; but there was one point of the highest ritual and symbolical importance on which he must enter his protest against the plan, viz., with regard to the roodscreen. The roodscreen was to be a very handsome new one, but the Priest was to officiate outside of it : this he conceived was a completely unreal arrangement. The primary meaning and use of a roodscreen was to divide the Clergy from the Laity : if this was not to be the use of the screen in this church, he submitted that it was much better there should be no screen at all. In this diocese two courses were open to those who fitted churches : one that the Priest should officiate in the nave, in which case the screen was allowed ; the other that the Priest or Priests should officiate in the chancel, (the proper place,) in which case the screen was not allowed. At Littlemore, and Clifton Hampden, the first alternative had been adopted, and any one would say the effect was painfully unreal. It was better that the Clergy should officiate in their proper place unscreened, than that they should be screened off from their own altar. He admitted the alternatives were a choice of evils, but the latter was clearly the least objectionable, especially since the chancel, when screened as at Clifton Hampden, is often occupied by lay-persons and females, and since the use of the screen as a defence of the altar being thus defeated, its place for this purpose is supplied by the device of "altar rails."

Mr. Baron wished to take the sense of the Society, as he considered it only an individual opinion which Mr. Patterson had given, with which he could not himself agree.

The Rev. W. B. Jones and Mr. Thornton would say a few words against Mr. Patterson's views ; the former on the grounds of its being an unreality to enclose one Priest within a screen by himself, the latter because the omission of the screen would interfere with the typical teaching of the Material church.

The President deferred the further consideration of the question to the next meeting of the Committee.

Mr. Parker, after having first called the attention of the President and Society to a very valuable collection of drawings, presented by Mr. Blore, then read a lecture on the "Decorated" style of architecture. He showed by numerous examples its natural and gradual development from the earlier styles in England, tracing the progress step by step by English examples only, and showing that no link in the chain is wanting. This change took place in England during the last half of the thirteenth century, and chiefly between 1275 and 1300. In foreign countries the change appears to have been nearly simultaneous, and not as is commonly supposed of an earlier date. Merton College Chapel was consecrated in 1277, just fifty years before the consecration of Cologne Cathedral. The Eleanor Crosses, Exeter Cathedral,

and other English examples follow in rapid succession, and are of quite as early character as any foreign examples of the same date. Oppenheim, cited in Murray's Hand-book as of much more matured style than any English examples of the same date, was consecrated in 1317, and is not more matured than Merton. He also compared some of the earlier specimens, in which the earliest kinds of tracery are found, and showed that these are also cotemporary. Dr. Whewell has said that Amiens is in a more matured style than Salisbury, but this is not a fair comparison. Wells is the English example which ought to be compared with it; and the west part of Wells, built by Bishop Joceline, between 1225 and 1239, may challenge comparison with any other building in Europe of the same period. He described the usual characteristics of the "Decorated" style, and pointed out the principal examples in Oxford and the neighbourhood; Dorchester Abbey-church, the chancels of Great Hasely and Stanton S. John's, and Fyfield, Great Milton church, the south aisles of S. Mary Magdalene and S. Aldate's churches, the tower and spire of S. Mary's.

The Lecture was illustrated by a large number of drawings and engravings of nearly all the examples mentioned. Some of the Society's casts and models were also placed on the table, for the more clear elucidation of the subject.

The President thanked Mr. Parker for his very useful Lecture, illustrated as it was by so many drawings, which taught by the eye as well as by the ear; and after having announced that the Society would meet the following fortnight, at 9 p.m., declared the meeting adjourned.

A Meeting was held on Wednesday, May 23rd; the Rev. W. Sewell, B.D., President, in the chair.

The following presents were received:—Pishall's History of the City of Oxford, presented by Mr. Lingard, Librarian; Drawings of S. Margaret's church, Whalley Range, in the parish of Manchester, presented by W. C. Brooks, Esq.; Favine's Theatre of Honour, presented by the Rev. Dr. Bloxam, Magdalen College; Model of a Coped Tomb, presented by the Rev. J. E. Millard, Magdalen College.

Mr. W. M. Jervis, S. C. L., Trinity College, was elected a Member of the Society.

The Secretary read the Report, which stated that the Editors of the *Ecclesiologist* had offered to print the papers read before the Society; also that a letter had been received from Mr. G. G. Scott, in answer to some remarks made at the last meeting by Mr. Patterson, on the subject of the roodscreen in Great Milton church.

Mr. C. Winston, of the Temple, then read a most able and interesting paper on glass painting, which he kindly gave permission to the Society to publish, and as it will soon appear in the shape of a pamphlet it is not necessary to do more than mention it. Mr. Winston's name is already well known by his valuable work entitled "Hints on Glass Painting," of which an able review will be found in the last number of the *Christian Remembrancer*. At the conclusion of his paper, the Presi-

dent rose, and after thanking him, proposed that he should be elected an honorary member of the Society, which was carried by acclamation.

Mr. Parker and Mr. Jewitt made some remarks, after which the meeting (which was very numerously attended) adjourned.

A Meeting of the Heraldic Section of the Oxford Architectural Society was held February 8th.

A very valuable collection of Heraldic Books was presented by the Rev. Dr. Bloxam, Magdalen College, chairman, including the works of Payne, Fisher, Dawson, Selden, Segar, Guillim, Noble, Banks, Halliday, Milles, Guthrie, Watson, &c.

The Chairman opened the business with some remarks on the history of the Oxford Heraldic and Archæological Society, some time since merged into the Architectural Society.

The Chairman and Secretaries were re-elected to serve for the ensuing Term.

Mr. E. A. H. Lechmere, Christ Church, was then called upon by the Chairman to read a paper on "The Advantages resulting from the Study of Heraldry."

After some prefatory remarks on the origin and progress of Heraldry as a study, and its use and abuse in modern times, Mr. Lechmere proceeded to point out the advantages resulting from the science to all engaged in Historical, Legal, Architectural, and Ecclesiological pursuits. He showed the absurdity of the notion entertained by some that the pursuits of the Heraldic student only tend to flatter a ridiculous pride, or to cherish absurd distinctions. With respect to the connection between Heraldry and Legal researches, Mr. Lechmere remarked that many instances have occurred in which legal questions of the most intricate nature, after a prolonged contest of many years, have been decided by the production of a coat-of-arms from the stained window of the parish-church, or from the mouldering tomb of some nearly-forgotten ancestor. In proof of this assertion, he quoted the opinions of Burton, the historian of Leicestershire; of Sir William Dugdale, Sir Henry Chauncey, and the Huntingdon and Berners' Peerage Cases. Mr. Lechmere next alluded to the intimate connection between Heraldry and Ecclesiastical Architecture, more especially in symbolism, which existed alike in both, although modern Heraldic writers had neglected to avail themselves of this mode of accounting for the tinctures and symbols used in heraldry. Mr. Lechmere concluded by deploring the use of heraldry in the present day, and expressed an earnest hope that the efforts of the Oxford Architectural and its kindred societies in its behalf, might insure its proper use as an adjunct to Ecclesiastical Architecture, and at the same time prevent its introduction in an unsuitable or inappropriate manner.

The Chairman returned the thanks of the Section to Mr. Lechmere, for his interesting and thoughtful paper.

An animated conversation of considerable duration, on points suggested by the paper, then ensued; in which part was taken by the Rev. Dr. Bloxam, Magdalen College; the Rev. W. Lancaster, Mag-

Magdalen College; Mr. E. A. H. Lechmere, Christ Church; Mr. A. P. Whately, Christ Church, &c. &c.

Mr. A. P. Whately, Christ Church, Honorary Secretary, then announced that Mr. Orlando Jewitt had kindly promised to read a paper at the next meeting, on Heraldry, as connected with Gothic Architecture, with illustrations.

A Meeting of the Heraldic Section of the Oxford Architectural Society was held February 20th.

In the absence of the Chairman, the Rev. Dr. Bloxam, of Magdalen College, one of the members present presided.

After some preliminary discussion, Mr. A. P. Whately, of Christ Church, Honorary Secretary, proceeded to read a paper communicated by Mr. O. Jewitt, on "Heraldry as connected with Gothic Architecture." Mr. Jewitt commenced by referring to the very able manner in which the advantages of a study of heraldry had been elucidated by Mr. E. A. H. Lechmere, of Christ Church, in a paper read at the last meeting; and then proceeded to trace its connection with Ecclesiastical Architecture, pointing out several instances in which the dates of parts of churches had been satisfactorily settled by a knowledge of heraldry. He stated, however, that it was an error to suppose that no heraldry was admissible into churches except that belonging to families connected with the particular church in question, showing from numerous instances that a contrary practice prevailed in the purest epoch of Christian art—the early Middle-Pointed period. He proceeded to show the various changes in the forms of shields from the twelfth to the sixteenth centuries, from the circular-headed kite-shaped shield used in the period of the Norman Romanesque to the extraordinary and anomalous form which prevailed when the principles of Christian architecture and Christian heraldry were alike forgotten.

The Member in the chair thanked Mr. Jewitt for his valuable paper, and requested the opinion of the Section on the extent to which heraldic bearings were admissible into churches, and whether they might be placed on the Eucharistic vessels.

Mr. Whately expressed a decided opinion against their use in the latter position.

Mr. Lingard, of Brasenose College, thought that they might be advantageously thus used.

After a discussion of some length on this point, the meeting was adjourned.

A Meeting of the Heraldic Section of the Oxford Architectural Society was held on Wednesday, March 7th, 1849. The Rev. Dr. Bloxam, Magdalen College, in the chair.

Mr. E. A. H. Lechmere, Christ Church, Corresponding Secretary of the Society, exhibited a highly curious wooden cup, engraved with heraldic figures of animals, &c.; date 1610.

Some conversation took place as to its probable use for sacred or profane purposes.

Mr. Lingard, Brasenose College, then proceeded to read an erudite paper on "The Origin of Heraldic Bearings;" but, from the nature of the subject, we are unable to give any satisfactory analysis of it.

The Chairman thanked Mr. Lingard for his paper, which, he said, displayed great learning, and an intimate acquaintance with the subject.

Mr. Lechmere expressed his dissent from some opinions broached by Mr. Lingard; and proceeded to read some curious extracts from an ancient Heraldic author on some animals depicted on the wooden cup which he had exhibited to the Meeting.

The Meeting, which was unusually crowded, then adjourned.

A Meeting was held May 16th, 1849.

The Secretary announced the resignation of the Chairman, the Rev. Dr. Bloxam.

The election of a successor was deferred till the next meeting.

The Secretary proceeded to read a paper on the title of Esquire in England.

The Meeting then adjourned.

ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

THE Committee held their Monthly Meeting in Aylesbury, on April 19th, 1849; T. Tyringham Bernard, Esq., V.P., in the chair.

The Minutes of the last meeting were read.

Sir T. D. Aubrey, Bart., was nominated a Vice-President, in the room of Sir Robert Frankland Russell, Bart., deceased.

The Committee desired to express their respect for the memory of the deceased Baronet, and their great regret at the loss sustained by the Society in one who had taken so much personal interest in its welfare, and was so accomplished in the science and practice of the particular arts which it is a chief object of the Society to promote. A minute to this effect was ordered to be recorded.

Letters were read from G. G. Scott, Esq., J. Harrison, Esq., and W. Slater, Esq., architects, kindly consenting to furnish the Society with designs for model labourers' cottages, as requested at the last meeting.

A letter was also read from J. Wood, Esq., Secretary to the Society for the Improvement of the Condition of the Labouring Classes, accompanied by a pamphlet containing several designs for cottages of the kind required. Mr. Wood suggests "forming an independent Society in the county of Bucks, in connection with this Society, and for the purpose of carrying out its designs." The subject was postponed for further consideration.

The Rev. A. Baker called attention to the interpretation of the

Broughton Frescoes, given by the Committee of the Ecclesiological late Cambridge Camden Society, in the current number of the *Ecclesiologist*; viz., that it was a material representation of the real presence in the Holy Eucharist. He said that he thought it was rather intended to be simply an illustration of the details of the 22nd Psalm. Thus, "dispersa sunt omnia ossa mea"—"dinumeraverunt omnia ossa mea. Ipsi vero consideraverunt et inspexerunt me: diviserunt sibi vestimenta mea, et super vestem meam miserunt sortem,"—appeared to be literally represented. But there were still inexplicable difficulties. Tracings of the Frescoes may be seen at the rooms of the Ecclesiological Society, 78, New Bond Street, London.

Letters were read from two or three members in the neighbourhood of Buckingham, with regard to holding the anniversary meeting in the summer at that town; which it was agreed to do.

An engraving of S. Mary's, Sandbach, Cheshire (lately restored by G. G. Scott, Esq.) was received; and attention was called to the Font which had been worked by Mr. Thompson for that church, and which might now be seen in his workshop at Aylesbury. It is in Caen stone, Middle-Pointed, very elaborate, from a design of Mr. Scott. It was thought that there was scarcely sufficient depth of basin or size of base. Mr. Baker said that originally some *lions couchants* had been added. There was thought also to be a poverty in the lettering of the inscriptions.

The Quarterly General Meeting of this Society was held at Aylesbury, on Thursday, May 3rd. T. T. Bernard, Esq., V.P., in the chair.

G. Lathom Browne, Esq., Hon. Sec., read the Quarterly Report, which, after mentioning the progress of some works taken in hand by the Committee since the last meeting, announced (among other matters of interest) that "the very remarkable Saxon church of All Saints, Wing, in this county, is in course of restoration under the able superintendence of Mr. G. Gilbert Scott: and that the long desired restoration of S. Mary's, Aylesbury, is now in fair prospect of commencement, the parish in vestry having voted £3,000 towards necessary repairs, and the voluntary fund for improvements and restoration exceeding £1,200 more; but that still additional subscriptions are much desired."

Several members nominated at the last meeting were elected. The following new names of candidates were given in: Reverends J. H. Risley, Tingewick; H. Drummond, Leckhamstead; E. B. Wroth, Edlesborough; H. P. Jeston, Choulesbury; W. B. Gale and J. H. Snell, Stoke Manderville, all in this county, as Ordinary Members; Mr. Christopher Williamson, churchwarden of Drayton Beauchamp, proposed by his Rector; and W. Butterfield, Esq., Architect, who is now engaged in the complete rebuilding of S. Mary's, Wavendon, in this county; the two last as Honorary Members.

The Rev. C. Lowndes regretted that he was unable to produce some specimens of the coins lately found on the estate of his relative at Whaddon Chase, which through accident had not reached him in time. He exhibited drawings of them made by Mr. J. Y. Akerman, and two silver coins of a similar type and date. He also read a letter from Mr. Aker-

man, which accompanied the drawings. It was mentioned that some of the coins were in the auctioneer's hands and would soon be offered for sale.

The Rev. J. B. Reade, Vicar of Stone, exhibited the very curious brass matrices of the conventual seal of the Benedictine Priory of SS. Mary and Blaise, of Boxgrove in Sussex, which were discovered a few years ago by some labourers, when excavating a railway in Bonner's-fields, Hackney, enclosed in an earthen pot, apparently of Eastern fabrication; and which were now in his possession. Mr. Reade, after explaining the process of making an impression on both sides and round the edge of the seal, according to ancient practice, (the latter impression, as proved by this discovery, being effected by a *straight*, not a circular or oval, lamina of metal, engraved with the legend), read out some very interesting remarks on the subject from a letter in the *Archæologia* (vol. xxvii. 375-380) addressed by Sir Frederick Madden to Sir Henry Ellis; and also from two private letters, addressed to himself, correcting some errors in the former, by Mr. Albert Way.

A matrix, also oval (vesical) found with the preceding but of rather earlier workmanship, engraved with a female figure holding, apparently, an almsbox, was also exhibited by Mr. Reade. Round the margin is the following legend, in an abbreviated form:—

“Sigillum Sanctæ Radegundis Leprosarum de Locovere,
Fratrum et sororum ejusdem loci.”

Sir F. Madden says, “I have looked in vain into the *Monasticon* and *Tanner*, to discover the locality of this hospital for leprous persons, and shall be glad to find it receive illustration from any other member of the Society.” Mr. Albert Way also says (in 1848), “We renewed the search for the Lepers of S. Radegund with diligence, but in vain hitherto.”

The Rev. E. Elton concluded his paper (commenced at a former meeting,) on the practical benefits of Architectural Societies; interspersed with remarks on the condition of several parish-churches in this county.

The Rev. A. Baker, Hon. Sec., read a paper “On the Symbolism of Nature as suggestive of and exemplified in the use of decorative colour and grotesque carving in churches.”

Mr. W. Brown, of Tring, presented to the Society (through the Rev. W. H. Kelke), a coloured plan on vellum of the Moats, at Drayton Beauchamp, in this county; for which the Secretary was requested to forward to him the thanks of the Society.

Mr. W. Thompson, Aylesbury, exhibited the Font which he had worked for the parish church of Sandbach, Cheshire, to which it is to be presented by the Rev. R. E. Batty, a member of the Society.

The room was hung round with an excellent series of brass Rubbings, mounted on linen, exhibited by the Rev. H. P. Jeston; which were examined with interest by the company at the close of the meeting.

Thanks were voted to the Chairman.

NEW CHURCHES.

S. Illogan, Illogan, Cornwall.—This design, by Mr. J. P. St. Aubyn, is of Third-Pointed style, meant to be on the model of the ancient Cornish churches. It consists of chancel, 21 ft. long, 20 ft. wide; nave 73 ft. long and 20 ft. wide; south aisle 87 ft. long by 14 ft. wide; north aisle 78 ft. long by 14 ft. wide; vestry at the east end of the north aisle; with north and south porches. There is no chancel arch, but two steps ascend from the nave, and three more to the sanctuary. The aisles are divided from the nave by an arcade of five arches of granite, springing from piers with moulded bases and caps. On the south side of the chancel is a flat four-centred arch, opening into the south aisle. Opposite to this arch is the door to the vestry, which is fourteen feet square. The east window is of four lights, filled with stained glass by Messrs. Ward and Nixon; the tracery-lights have figures of the Evangelists; the lower lights have flowered quarries, laced with texts from the Gospels. The windows of the aisles are all of three lights, with granite monials, tracery, and jambs; one in each bay, opposite the nave arches, and glazed with green glass. On the outside, between each window, are buttresses of two stages. The porches are in the second bay from the west. An arch has been built in the west wall of the nave, where it is hoped at some future time to build a tower. The side walls are about twenty-two feet high. The nave-roof consists of principals, with curved ribs and intermediate principals, purlins and rafters. The aisle roofs have principals, with tie-beams, curved ribs, purlins, and rafters; all to a very high pitch. The font, moved from the old church, is placed on the west side of the south door, close to the entrance. It is of granite, and has been redressed. The cover is flat, and is ornamented with an iron strap. The church is fitted with open sittings, 3 ft. wide, with backs 2 ft. 8 in. high. The pulpit is also from the old church, and is placed in front of the chancel steps on the north side. The prayer-desk is on the opposite side of the chancel, and consists of two simple stands; one facing north for the Prayer Book, the other facing west for the Bible. The rails are quite plain. A simple screen divides the south aisle from the chancel. The poor's box and altar are from the old church. The walls are built of slate stone of the country, with windows, doors, piers, arches, copings, and other dressings of granite. The timbers are all of Memel, stained and varnished. The floors are paved with black and red tiles from Staffordshire. The church accommodates about seven hundred and twenty persons.

S. Mary, Biscovey, Cornwall.—This church, designed by Mr. G. E. Street, comprises a chancel, 33 feet by 19 feet, a nave 66 feet by 24 feet, and a south aisle, 36 feet by about 20 feet, at the west end of which is a tower forming a south-west porch; besides a sacristy at the north-east of the chancel. This plan is not particularly well proportioned, and the style of the design (for which, however, we believe the architect was not responsible), is unhappily First-Pointed. The ritual arrangements are very satisfactory: the sanctuary rising by two steps, and having footpace, piscina,

and sedilia, together with credence-table and aumbrye on the north side; the chancel having longitudinal seats, (the westernmost seat on the south side, however, being treated as a "desk,") and a low chancel-screen. At the north-east angle of the nave is a low stone pulpit, and a lectern stands on the south side of the chancel-arch, on a small platform of stone projecting from a kind of *soleas*, which extends into the nave under the chancel-arch, westward of the screen at the level of the chancel-floor. There is a priest's door south of the chancel, besides an external entrance to the sacristy. The windows throughout are lancets, all a little too broad, interspersed with two or three groups of two unfoliated lights with an unfoliated circle above them. Except in the north wall of the nave, these unpromising kind of windows are saved from a too painful uniformity by a studied, but scarcely successful, grouping. The east window is a detached unequal triplet; at the west end of the nave are two equal lancets, wide apart, with a sex-foiled circle above; the east window of the south aisle is composed of two lancets, near together, with a detached quatrefoil high above them. All the side windows are so high up in the walls, that the heads are quite interfered with by the projecting eaves. The detail, inside, is good of its kind. The eastern triplet is elegantly hooded and shafted, with a string-course below; the chancel-arch corbelled off; the piers and arches very good. The roof of the nave and aisle is (of course) open, but also has tie-beams: which, with several other particulars, convinces us that the architect has aimed at reproducing the rudeness and coarse simplicity of an ancient church. It is no slight praise to say that he has to a very considerable degree succeeded in imitating, not the archaisms but, the allowable clumsinesses (so to say) of the mediæval churches of poor and distant districts. The mere attempt at this is refreshing after the modern trimness and prettiness which so many introduce into the most simple designs. Nor has Mr. Street quite escaped this temptation: for in the head of the middle seat of the sedilia he has actually introduced a trefoil window, for no earthly purpose that we can conceive but to give a quaint originality to the external effect, and a certain draught to the deacon who would occupy that seat. The tower, though by no means unsuccessful, is also rather affected. Its door is to the south: a two-light window in its west face forms the west window of the aisle. The lower stage, flanked by First-Pointed buttresses, is of no great height; above it is a low stage square at bottom, but broached off to an octagon, above which is a very short stage with a small foliated circle in each of its eight faces, surmounted by a heavy octagonal spire, with double spire-lights on the cardinal sides, and ending in a cock. The general effect of the exterior, with the separate gables of the nave and aisle, neither having copings, nor parapets, nor eave-mouldings, the chancel with a coping and cross to the eastern gable, the slope of the roof embracing the humble sacristy, and the somewhat fanciful but characteristic tower, is picturesque and churchlike. We think the design a promising one, and shall look for more from the architect. Among other interesting circumstances, connected with this church, which have been communicated to us, we may mention that a simple churchyard-cross, of granite, will be presented by the builder employed. Nearly all the windows will have stained glass,

by Mr. Wailes. The east triplet will contain the Crucifixion, Scourging, and the Bearing the Cross: two lancets, over the sedilia, will have S. Anne teaching the Blessed Virgin to read, and the Blessed Virgin holding the infant Saviour. In the trefoil behind the middle sedile, will be S. Peter receiving the keys—peculiarly inappropriate over the *deacon's* seat, who has never received that power. The other chancel window will display S. Andrew, S. Peter, S. Stephen, S. George, and S. Alban. One particularly commendable thing is that all the seats will be moveable, upon a tiled floor. The stone used in the walls is a kind of slate, of a reddish colour, quarried on the ground: for the quoins, &c., Pentuan stone has been used; a very durable kind, got from the cliffs near Megavissey, and used extensively in the neighbourhood in the thirteenth and fourteenth centuries, before the use of granite had become so general as it did in later times.

S. George, (temporary), Truro, Cornwall.—This is a church now in course of erection, in a densely populated part of Truro. It is constructed of wood; and consists of a nave and chancel, divided by a screen, boarded close at the bottom, and pierced with quatrefoils. One step leads to the chancel, and three to the sanctuary. The east window is a triplet; at the west end is a couplet, and there are also couplets down each side of the nave and chancel. It is to be seated throughout with open benches: a bell-turret rises between the nave and chancel; there is no porch, but a north door, and another small door in the chancel. The vestry is at the eastern extremity of the north side. The pulpit is placed at the north-west corner of the chancel. The absence of a porch, and the irregularity of the position of the vestry and chancel door, are occasioned by the inconvenience of the site on which the church is built. The style is First-Pointed.

S. Margaret, Whalley Range, Manchester.—An anonymous correspondent—(we should be very glad to learn his name)—deserves our thanks for a beautiful lithograph of the above church, consecrated April 29, 1849, designed by Mr. J. P. Harrison. The view, being taken from a very little to the north of west, exhibits the west tower and spire to perfection, but the body of the church in very sharp perspective. The plan comprises chancel, clerestoried nave, two aisles, north-west porch, and west tower: the style is somewhat florid Middle-Pointed. The design is a very masterly one; the tower and spire of really beautiful proportions. The tower has three stages, the middle one being the smallest. Each side of the tower is flanked by very bold buttresses, of four stages, dying off (before they reach the eaves of the broad spire) on the faces of the belfry stage in gabled set-offs—the gables being not horizontal, but rather affectedly sloped. The two lower stages range with the string-course that marks off the lower stage of the tower. This stage has, in its west face, a deeply recessed door below a two-light traceried window. The middle stage has a mere rectangular slit; the belfry has a two-light window, with an elongated quatrefoil in the head. The spire is an octagonal broach, very graceful and lofty, and of an extreme simplicity: with double spire-lights under crocketed gables on the cardinal faces, this arrangement being repeated on a smaller scale on the alternate sides, higher up. The spire terminates

in a metal cross and weather-cock. We regret to be able to give but few details of the rest of the church. The west window of the north aisle is like the belfry window, which is perhaps a pity, though its style of tracery is very well designed to match the very characteristic style of the west window of the tower. There are bulky diagonal buttresses at the western angles of the aisles: and both the aisles and the clerestory have those heavy parapets, which are somewhat of a mannerism with Mr. Harrison. We are extremely pleased with the design, which testifies to this architect's felicity of proportion, and talent of successfully imitating the effect of an ancient church.

S. Peter, Cheltenham.—Mr. Close helped to swell the triumph of Mr. Falkner over S. Sepulchre's: he wrote against the decoration of those "lazarettoes of infected souls," Christian churches; and he proclaimed internecine war against the Cambridge Camden Society; ergo, he has built a church in Cheltenham, with a nave parodied from S. Sepulchre's; he has overlaid it with cheap and misplaced decoration, and he has employed as his architect a gentleman, who, in his earlier days, affected us—Mr. Daukes. This monument of clerical consistency has been dedicated as S. Peter's; and it has been engraved in the *Builder*, and exhibited at the Royal Academy, so some of our readers may have already beheld its effigy. It is built in Romanesque, and consists of a nave, a central octagonal lantern, and short groined chancel with a semicircular apse, the groining as well as the chevron mouldings of the other parts of the church being of plaister. The said chancel rises on six steps; the altar, of oak, is further elevated upon a footpace—so that it is literally a high one. The pulpit, of stone, which stands at the north-west angle of the chancel, is a huge quadrangular affair, with the same crimson velvet hangings and gold fringe as those which decorate the altar. The more modest reading-desk on the other side is not so honoured; ergo, we conclude preaching equals the Sacrament, and is above prayer. We might, if Mr. Close would condescend to receive a suggestion from such a quarter, venture to suggest that if he would fit up (there is plenty of room for it) a chorus in his octagon after the one at Florence Cathedral, that these two structures would be admirably fitted to serve as the epistle and gospel ambons. The lantern has a triforium. We trust, therefore, that the young ladies of Cheltenham, deserting the embroidering of those slippers of which their revered pastor has already such a store, have turned their nimble needles to those rich hangings which can, according to ancient rule, be suspended from this airy height upon high festivals. The transepts contain galleries. The font—a private gift—is of stone, and stands in the nave, to the left of the north entrance. The seats are all open ones. The lantern is covered with a conical roof, recalling its prototype at Cambridge. We do not yet despair of enrolling the vicar of Cheltenham among our members. He will, of course, not long delay to pay us the courtesy of recalling some of the hard things which he had thrown at us for our timid recommendation of decorations and arrangements similar to many of those which he has patronised in S. Peter's church.

S. Peter, Winkfield, Berks.—We have seen a lithographed view of this church, of which the first stone has lately been laid, taken from the south-west. It shows a nave, with a western bell-gable and a mode-

derately sized chancel. We are informed that there is also a north aisle, but this does not appear in the lithograph. The style is early Middle-Pointed. The west end has two adjacent windows, each a tall trefoiled light, with a trefoil above, and each with a separate label. Buttresses of two stages flank the façade. The gable, springing from rather exaggerated haunches, and heavily coped, is very well-pitched: above the coping is a single bell-cote, perhaps somewhat too late in its details for the rest of the design, and hardly continuous enough—at least in appearance—with the surface of the wall below, which sustains it. The south wall of the nave is pierced by three windows, each of two trefoiled lights, with a trefoil or quatrefoil in the head, under a hood. A two-staged buttress separates the two easternmost windows: the south-west door divides the middle one from the third. This door is shafted, and has a steeply-gabled canopy in lieu of a porch. We think that, even if we had not been told, we could have detected the architect in this doorway. The chancel shows on its south side a window like those of the nave, and westward of it a single trefoiled light, and a stumpy diagonal buttress of one stage. The architect is Mr. Ferrey, and the design is very creditable, without being calculated to raise his reputation very much. We could not possibly mistake the drawing for one of an old church. Perhaps the heaviness of the gable-copings and the eave-mouldings give too ornate a character to a building of so unpretending a plan. Or perhaps this building, considering that it is intended to accommodate three hundred, should have been more obviously a *church*: as it is, it looks like an overgrown chapel. It is to be built of flint with stone dressings: the estimates are rather under £3,000: the site is a portion of glebe two miles distant from the almost hopelessly be-pewed parish-church.

S. —, Headington Quarry, Oxfordshire.—We have seen one of Mr. Heaviside's woodcuts, representing this church from the south-west. It is a chapel, in Middle-Pointed, with chancel, nave, north aisle, south-west porch, and bell-gable. Mr. Scott is the architect, and we cannot think it one of his most successful efforts. Like most of this class of buildings, it seems too large for a chapel. There is not much to remark in it except the west front, which is bisected by a very widely projecting buttress supporting the bell-cote, and separating two similar windows—of two trefoiled lights under a quatrefoil—which are yoked together, rather unusually, by a horizontal string-course that embraces the buttress, and is returned downwards vertically to the springing-points of the west gable. The bell-cote is pierced for two bells, and is very solid, though so well sustained by the above-mentioned buttress as not to seem topheavy. Both over the porch, and in the gable of the bell-cote, is a sunken circle, inscribed with a floriated cross in relief.

Holy Trinity, Bermuda.—We have received an interesting report, addressed to the Bishop of Newfoundland, by Mr. Hay, his architect, on the subject of this church, now in course of building. It is a cruciform church, with a tower and spire. The total cost of the building itself is calculated at £3,400. The following extract will be read with much interest:—"The stone of the country, although of a very soft and absorbent nature, is not a despicable material for church building. It

is easily moulded, and capable of receiving any bold and simple style of ornament, and when well saturated with lime-water and exposed to the weather will, I have no doubt, become very hard and durable. I find it the general practice here to coat all external walls on both sides with plaister, which I suppose is necessary to prevent rain from getting through twelve-inch walls, (the standard thickness for most buildings in this country) : but it will not be necessary to plaister the walls of this church on either side, as they are three feet in thickness. The mortar and concrete in the vertical joints of the masonry will effectually prevent the rain from penetrating beyond ten or twelve inches, and I do not apprehend any danger from the rain getting into the wall : on the contrary, I think the rain falling against the walls carrying with it particles of lime from the roofs will act as a powerful agent in consolidating and hardening the stone ; to coat such an edifice with plaister would, as your Lordship is well aware, destroy all the fine effect of the masonry, while it would add nothing to the durability or internal comfort of the church. With regard to the ventilation, I propose to submit for your Lordship's approval a plan suggested to my mind by observing a peculiar local feature in the domestic architecture of the colony ; by an adaptation of which the ends of the timbers of the roofs would appear from the exterior, immediately over the cornice, leaving a space of several inches between the top of the wall and the stone slabs of the roof, forming a communication between the internal and external air, which in my opinion will effectually ventilate the church in the hottest weather, assisted by open doors, and will, as an architectural feature, add to the beauty and interest of the structure. But besides this means of ventilation, I have devised a simple plan for allowing the windows to open in several compartments in such a manner that, should they be stained, or of any coloured or obscured glass, they would act at the same time as screens from the rays of the sun, not requiring the use of Venetian blinds : and by this means all the windows, excepting perhaps those of the chancel, might be opened, if necessary, at the same time. I shall not at present occupy your Lordship's attention by an explanation of the several alterations I thought necessary to make on the original design ; further than by stating, that by the alteration of the form of the tower piers, much greater strength is obtained, besides a considerable saving of expense in the construction of the tower ; and the addition of from two to three feet to the internal length of the chancel."

S. John, Colaba, Bombay.—We have received from an anonymous hand a lithograph of this church, "now in course of erection as a monument to those who fell in the late campaigns in Scinde and Affghanistan," taken from the south-west. We have before noticed the design indirectly : and may now as well record, among our new churches, that it is a large and inferior First-Pointed church, with some *purpurei panni*, borrowed from ancient examples. The plan is a clerestoried nave 133 ft. long, and 24 ft. 4 in. wide ; a chancel 37 ft. 6 in. long, by 22 ft. wide ; and two aisles, of which the north one has a separate gable, and the south one a lean-to roof, with a tower and spire engaged at its west end. Clerestory, aisles, and chancel are pierced with innumerable arcaded lancets divided by buttresses, which latter are not at all First-Pointed, but quite of a nondescript character. The west façade shows

three recessed doors, an unequal quintuplet arcade, pierced in a triplet, above a blank horizontal arcade, and a thin and lofty tower, with enriched belfry stage, and an octagonal broach-spire having octagonal spirelets at its angles, soaring to a total height of 210 feet. This, of course, with the sharp and crested ridge of the nave roof, 72 ft. 2 in. high, gives a rather striking effect. There is, therefore, it will be seen, much to approve of, in the scale and dignity of the design, as well of course as the *animus* of the undertaking : but, architecturally speaking, there is also much to lament, particularly in the want of any special adaptation to the climate—if we except the general loftiness which has been evidently studied throughout, and some few details not affecting the contour of the church.

CHURCH RESTORATIONS.

Christ Church, Hoxton.—We have in a former volume detailed the ritual arrangements by which the incumbent of this characteristic work of Mr. Blore has fitted it for the worship of the Church of England. Nothing was at that time done towards beautifying the sanctuary, a sort of a magnified recess for a side board, with a segmental arch of a curve which would have made Bishop Gundulf “stare and gasp.” It required no little boldness to grapple with such a monster. The incumbent, however, has dared to do so, and the result of his pursuit of polychrome under difficulties has been a work of really great merit, and of enough substantial character to be absolutely pleasing, in spite of its unfortunate antecedents, and not merely relatively so, which is all that we should have *a priori* esteemed possible. The east window is a Romanesque triplet of a size and shape which exonerated the most scrupulous from any great regard to precedent; the central light has been filled with painted glass by Mr. O'Connor, aided by designs and advice from Mr. Dyce. The style adopted is the First, but with eclectic improvement. There are three medallions, the Agony above, by Mr. Dyce; the Passion in the centre, after Perugino; and beneath, the Entombment, after Taddeo Gaddi. The drawing is good and careful, as will be supposed. We are pleased with the attitude of the Adoring Angels in the central subject, only they might have been represented as receiving the Sacred Blood into chalices. We are rather disposed to demur at the landscape background in this panel. It breathes too much the sixteenth century—an appropriate symbolical diaper would have been preferable. Why has Mr. O'Connor deviated from the universal precedent of beginning his subjects at the bottom? We believe that the idea is to carry on a history through the three windows, after the boustrophedon fashion, by which of course the middle line would be written backwards. We do not quite see the necessity of the innovation. The treatment of the passion flowers, which are introduced into the ground, is very felicitous. This window is one with which all those who have been concerned may justly feel most satisfied. It is the gift of fraternal piety to the memory of a deceased curate. The side lights are temporarily filled with a diapered pattern painted upon the glass. The remainder of the

chancel, including the lines of the arch, is one mass of rich colour, executed under the direction of Mr. Simmonds, a young architect who has lately turned his attention to the subject of polychrome, and reflects great credit on his intelligence and taste. The arcading of the east end affords scope for the play of colour, with a sufficient use of green. The principal pattern of the plain side walls is a series of lozenges of red and yellow interchanged, bearing crosses and fleurs-de-lys. Below the window line the walls are hung with stuff of a rich pattern, in which scarlet predominates. We have but one fault to find with this, namely, that copied as it is from an old royal robe, it still bears marks of its heraldic origin in the flocks of little lions "passant" and "gardant" along its various divisions. Something more ecclesiastical should have been substituted. But the general effect is very good. The altar vestments are at present red, which produces too great a predominance of that colour. This however is, we understand, to be rectified. The roof is painted blue with gold stars. One drawback there is to this otherwise excellent work. From some unaccountable freak the superintending mind has chosen to sham, in the bases of the chancel arch, Egyptian granite! We need not here repeat our oft told reprehensions of such unrealities. We are not a little astonished to find so marvellous an instance of them in a place where otherwise true principles have taken such sure root. The idea that this imitative granite must be meant to convey is, that the Metropolis Churches Fund, in the early days of its existence, ten years back, acting under the tasteful inspirations of Mr. Blore, thought it due to the dignity of a Christian church, and appropriate to the remaining materials and decorations of Christ Church, Hoxton, to procure and insert blocks of rose granite from Egypt to form the basement of the angle walls, which are higher up bent into a chancel arch. We trust that this blemish upon this so successful a work will, on its being observed by those in authority, be rectified. We are well aware of the precedents afforded for this kind of unreality in Italian polychrome of the best periods; but this is a licence surely which we need not imitate. Christ Church, Hoxton, is an interesting study for the ecclesiologist. It shows what can be done with the most untractable block to work upon. We trust that the work of decoration will not stop where it has done. We should be particularly curious to ascertain whether some development of ecclesiastical art might not be devised to make the gallery fronts, which are the chief characteristics of the body of the church, ornamental. The manner in which the congregation have seconded their clergyman is not the least pleasing feature in this restoration.

S. Mary, Harley, Salop.—The nave of this church has been rebuilt in the worst possible Third-Pointed, and the chancel in equally bad First-Pointed. The east window is filled with wretchedly bad stained glass. A fine brass of a knight, together with a rather curious ornament of the seventeenth century, were thrown out into the churchyard, "because there was no room for them in the church;" and only restored on the energetic remonstrance of the Archdeacon of Salop in Lichfield diocese,—by no means the only instance, we believe, in which he has been successful in restoring what Churchwardens deemed useless, such as ancient fonts, &c.

S. Martin, Chudleigh, Devon.—This church has been restored under the superintendence of Mr. Mackintosh. The chancel has been cleared of pews, and stalled (not returned) ; the church re-pewed throughout, a very few open sittings being retained near the roodscreen. The western gallery, however, (we regret to say,) has been rebuilt. The font of red granite is successfully restored, as also the roodscreen ; and a new pulpit of fair design occupies its proper position. But a most needless reading-desk is erected outside the screen, and a lectern taken from the "*Instrumenta Ecclesiastica*" stands near it. A new sacristy has been added, and a beginning of stained glass has been made.

S. Laurence, Exeter.—This church has lately undergone a restoration, of which, however, we cannot speak in terms of praise. It has been re-pewed throughout, even to within a few feet of the altar. The reading-desk faces due west, the galleries are retained. A new stone font has replaced the "bracketed jar" mentioned in an early number of the *Ecclesiologist*, though unprovided with a drain. The altar, presented by a gentleman in the parish, is richly carved in oak, but, in order to show as much as possible of it, the altar-cloth is composed of bits of velvet cut out to fit the intervening spaces between the legs—a plan we cannot but highly deprecate. The priest's door has been blocked up, and the south door covered with red baize ornamented by brass-headed nails, while a red cloth curtain is suspended on the inside "to keep out the draughts."

S. Mary, Truro, Cornwall.—This church has been particularly fortunate in the improvements which have been made in it ; and the satisfactory manner in which they have been carried on. Within the last few years five windows of stained glass have been inserted ; a font of Caen stone has taken the place of an ugly wooden one ; a stone reredos has succeeded a wooden one ; and a tessellated pavement of varied designs, in the sanctuary, has been also added. The organ has been decorated with polychrome, and the pillars, with their arches, relieved from a grievous load of plaister. But now good oak benches, plain, but massive, are being substituted for pews : there will be also a new pulpit, fald-stool, and lectern. This will be one great step towards the complete restoration of the church. It is determined also to remove the organ from the west end, and to remove part of the north gallery to make room for it. The gallery will not yet be quite removed, but diminished so as not to protrude beyond the piers.

S. Mary, Aylesbury.—Our readers will be glad to learn that the vestry have voted £3,000. for the *substantial* repairs of this church ; and a large, though still insufficient sum, has been already subscribed in addition. Mr. G. G. Scott is the architect.

NOTICES AND ANSWERS TO CORRESPONDENTS.

We sincerely thank "a Layman," who writes from Cambridge ; but the desecration which he describes is not so clearly an ecclesiological one as to demand our special notice.

A correspondent recommends the subject of Parsonage-houses to our

notice. We gave a paper on the subject some years ago, but admit that a great deal more might be said. A paper has been read (we see) by the Rev. A. Baker before the Bucks Architectural Society, which deals with this matter. There are many good and useful thoughts in it, but somewhat perhaps exaggerated. We may probably return to it.

"F. C. H." bids fair to become a valuable correspondent. He has before sent his name, but should do so in each communication: we believe we remember it, but would rather be certain. Will he favour us by communicating immediately with the editor, who will then answer him direct with respect to the paper he has forwarded?

"G. S."—(why does not he give us the satisfaction of knowing his name?)—has forwarded to us an interesting, and, upon the whole, a meritorious series of *Church-yard Monuments*, lithographed by "J. W. G. B.," at Louth. There are thirteen monumental crosses, some old acquaintances, some new—and more or less successful—designs or adaptations; but all a vast improvement on the old headstones, and likely to make proper Christian monuments much more common. Our correspondent says it has already done a great deal of good in the neighbourhood of Louth.

While on this subject we may mention that a very original and successful stone monumental cross has been erected in the Hackney Cemetery, by Mr. Truefitt: the grave is made a flower-bed surrounded by a chamfered border of stone.

Such questions as "✠ J. F. P." puts to us are not of a kind to which a public answer, even if we could in all cases give it, would be expedient. Let him write to the editor, and not anonymously, and such answers as can be given will be sent to him in private.

"W. C. L." has sent us two very disagreeable advertisements from the "Times," of chapels to sell or let. One is probably a dissenting chapel: the other—the episcopal chapel—is a very offensive case.

Several interesting books for review we are obliged to leave unnoticed till our next number.

A correspondent, from Oxford, informs us that an agent for the sale of *gutta percha* in that city, actually advertises vessels for the Holy Communion in that material, and exhibits a paten moulded to a right shape, with a legend on the rim, and the monogram on a diapered ground in the centre. This calls for ecclesiastical condemnation, being in direct violation of all canons which have treated of the Eucharistic vessels.

Received F. C.—B.—F. H.—W.

"An amateur" writes in terms of warm commendation of the restoration of S. Mary, Watford, effected (we believe) by Mr. Scott. We could not commit ourselves to criticism on the authority of a correspondent; but the facts contained in the letter we should have been glad to make public, had the writer given us (in confidence) his name.

We should recommend E. F. E. to apply, for the book he is in search of, to Mr. Leslie, of Great Queen Street, who would get him a good copy, even if he had none in his stock.

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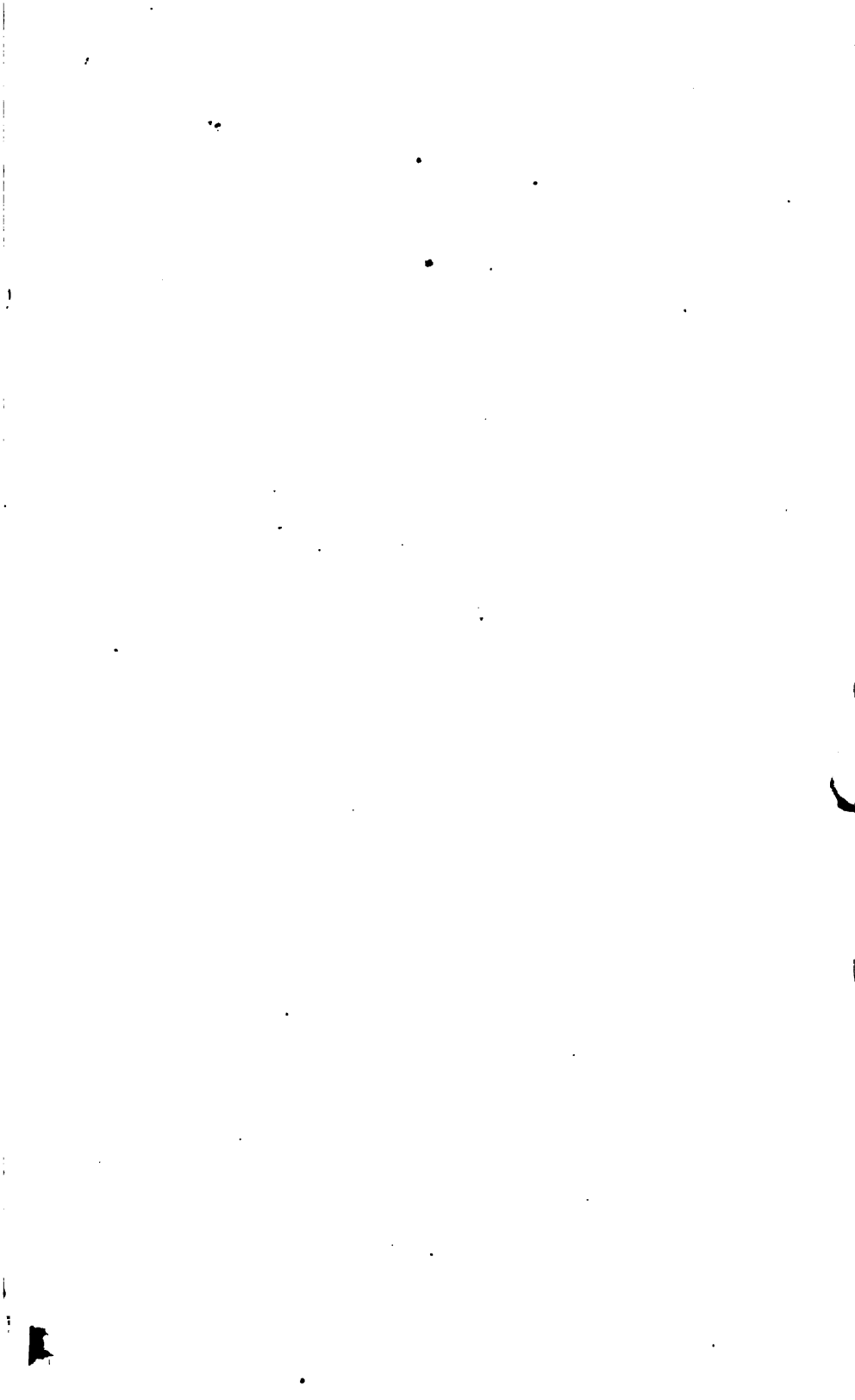
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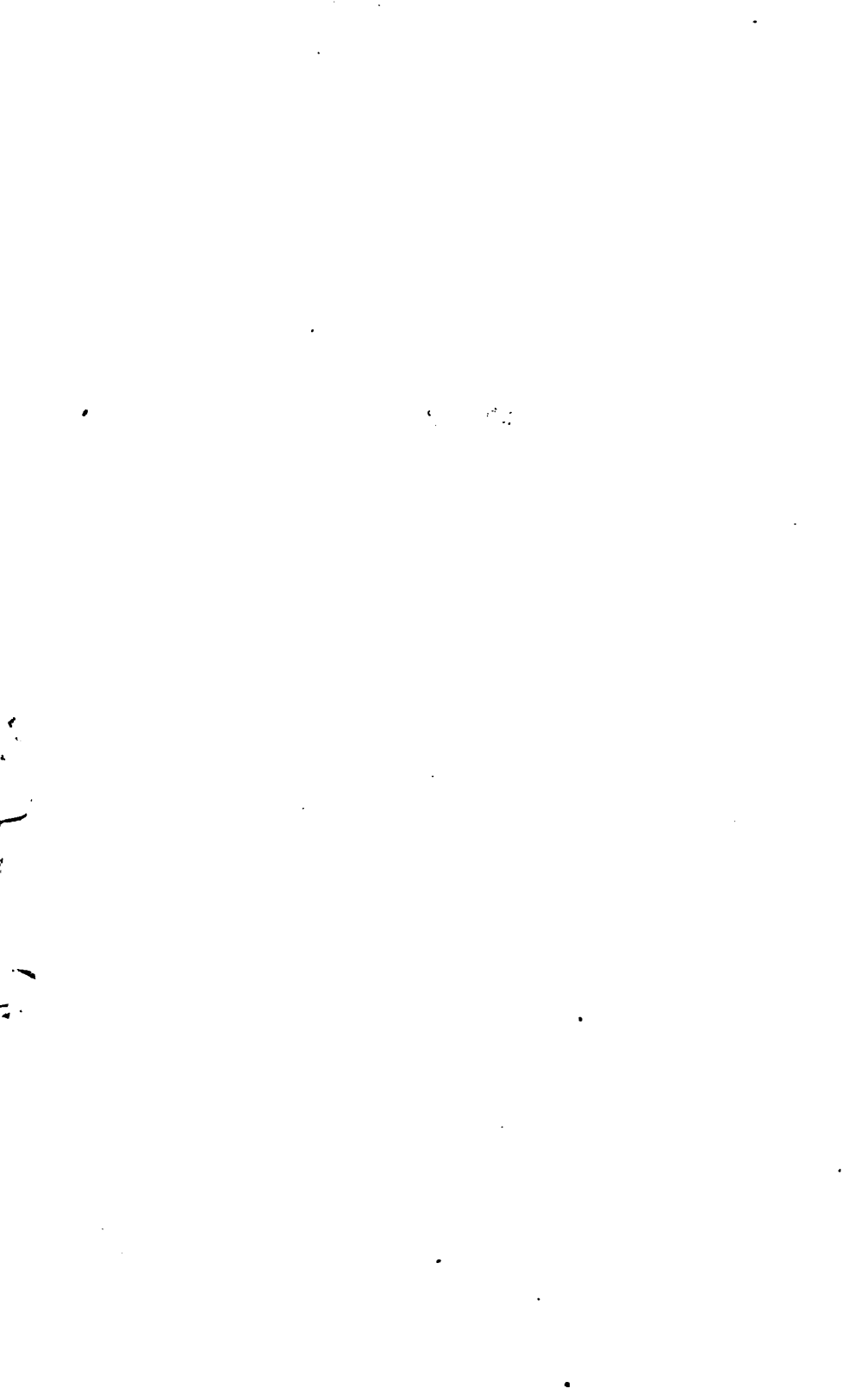
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